all about STAR TREK FAN CLUBS

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HOW TO RUN A CONVENTION

HOW THOSE S.T. DEVICES REALLY WORK

THE LEONARD NIMOY FAN CLUB

THE GREAT SCI-FI FILMS

PART III

- *The Day of the Triffids*
- *The Day the Earth Stood Still*
- *Destination Moon*

SPECIAL

PULL-OUT POSTER

DON'T MISS THIS ONE!

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When I grow up...

a guide to FAN CLUBS OF STAR ★ TREK

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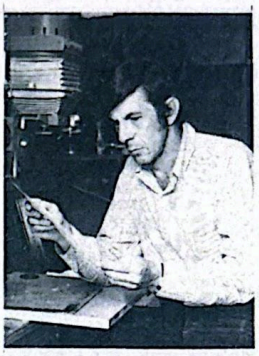

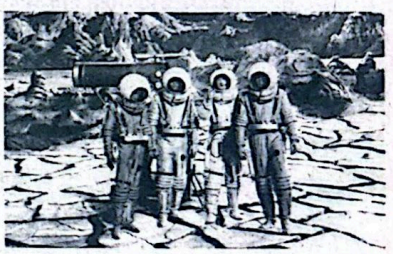

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WHEN WE SAID ON THE COVER "DON'T MISS THIS POSTER"—WE MEANT IT! IF YOU HAVEN'T GUESSED IT ALREADY—THIS IS A PICTURE OF LEONARD NIMOY AT THE AGE OF 2½ YEARS. THANK YOU, MOM AND DAD NIMOY.

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AND MOST IMPORTANT OF ALL—**YOU!!** STAR TREK FAN!

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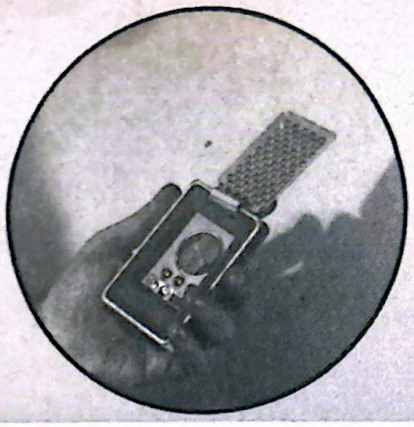
AUGUST 1977 •
STARDATE 7708



THE COM

In each issue of ALL ABOUT STAR TREK FAN CLUBS we flip open the communicator and share with you the messages we receive. The "chirp" you may hear at the start of each message is the sound of our communicator being activated.

We received many long letters, several from club presidents. Their letters were encouraging and exciting. Many offered suggestions and up-datings and corrections. The following are excerpts from their letters. All of their suggestions are integrated throughout this and future issues. We like to hear from all fans. Write to:

A. A. STAR TREK FAN CLUBS
c/o EGO Enterprises of N.Y., Incorporated
295 Madison Avenue
New York, N.Y. 10017

We cannot answer all letters personally, but we will read them all and share some with our readers. (If you wish to submit manuscripts, pictures of art, read the paragraph of small print on the bottom of page three. Thanks.)

STW's DIRECTORY OF STAR TREK ORGANIZATIONS is available from:

STW Directory
Allyson Whitfield
P.O. Box 206
New Rochelle, NY 10804

—chirp—

STAR TREK PROSPERS

I just completed reading the second issue of your mag and really enjoyed it! It was probably my fault that you didn't include our club in your listings since I didn't give you our address. Unexcusable for a communications officer! We are:

The Clipper Trade Ship
c/o Jim Rondeau
943 Lorraine Avenue
Los Altos, California 94022

Dear Joanne Bennett,

Thanks for your long letter from which we quoted above. Several other letters mentioned that Leonard Nimoy played a very small part in the sci-fi film "Them" which we referred to in issue two. Thanks for giving us the total text of his lines in that film: handing over a paper about a Texan plane crash, Leonard says "If there's a big story, a Texan will tell it. This should fit into what they're looking for upstairs."

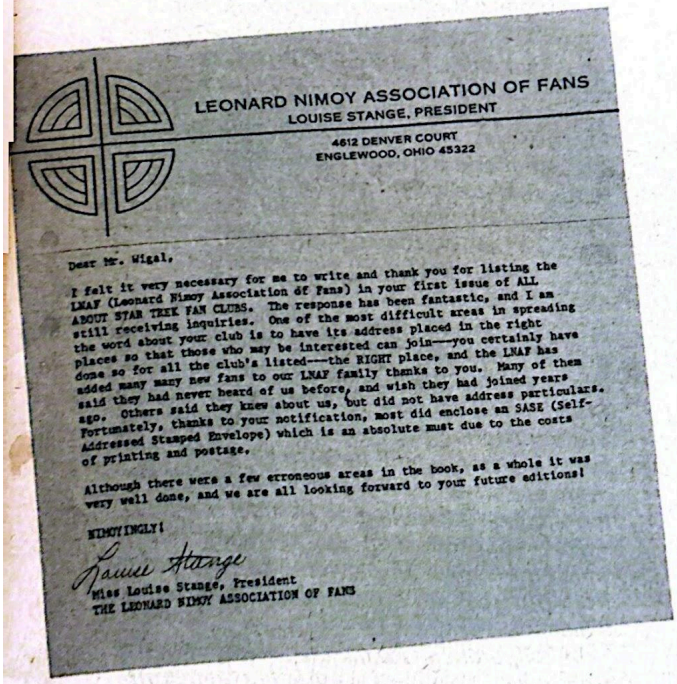
—chirp—

TREKKERS NOT TREKKIES

Thanks for promoting the more proper Trekkers term, rather than Trekkies. But, in Charles Harpole's review of SPOCK MESSIAH, he uses the term Trekkies twice. I'm sure this was just an oversight and I would

MUNICATOR

—chirp—
—chirp—
—chirp—



LEONARD NIMOY ASSOCIATION OF FANS
LOUISE STANGE, PRESIDENT

4612 DENVER COURT
ENGLEWOOD, OHIO 45322

Dear Mr. Wigal,

I felt it very necessary for me to write and thank you for listing the LNAF (Leonard Nimoy Association of Fans) in your first issue of ALL ABOUT STAR TREK FAN CLUBS. The response has been fantastic, and I am still receiving inquiries. One of the most difficult areas in spreading the word about your club is to have its address placed in the right places so that those who may be interested can join——you certainly have done so for all the club's listed——the RIGHT place, and the LNAF has added many many new fans to our LNAF family thanks to you. Many of them said they had never heard of us before, and wish they had joined years ago. Others said they knew about us, but did not have address particulars. Fortunately, thanks to your notification, most did enclose an SASE (Self-Addressed Stamped Envelope) which is an absolute must due to the costs of printing and postage.

Although there were a few erroneous areas in the book, as a whole it was very well done, and we are all looking forward to your future editions!

NIMOYINGLY!

Louise Stange

Miss Louise Stange, President
THE LEONARD NIMOY ASSOCIATION OF FANS

like to say again that your magazine is great.

Kevin O'Brien
Worthington, Ohio

Dear Kevin,

Mr. Harpole did use the term Trekker once in the article but slipped into his former ways later on as you noticed. Most letters about that review did not notice, but they did say that the book was not a Trekker favorite, although Mr. Harpole liked it.

—chirp—

GETTING THE FACTS STRAIGHT

I really loved the magazine, but I must point out several errors in the STAR TREK FACTS section of issue number #2.

Fact #4: Upenda is not Uhura's first name, it is still unknown, as is Sulu's, which is erroneously mentioned in #7.

#16: There is also a phaser bore, as shown in "The Cage."

#29: It is a *kligat*, not a *klugat*, which is a knifed shaped Boomerang.

#37: Spock served under Pike for 11 years, 4 months, 5 days.

#42: The Enterprise can go for 18 years at light year velocity.

#54: Although mispronounced by Kirk, the hairy, poisonous enemy is the *mugato*, not *gumato*.

#73: Sulu's hobbies are also botany and gun collecting.

#76: Dr. McCoy's daughter is Joanna, not Joanne.

#129: Kodos governed Tarsus II, not Tarus.

#110: Finally, the mission of the Enterprise is to explore strange new worlds, to seek out new life, and new civilizations, to boldly go where no man has gone before.

Roger Simmons
Manhasset, New York

Dear Roger,

Wow. Some letters caught an error or two, but you really helped us most with your letter. Thanks. As when Bjo Trimble said about the STAR TREK CONCORDANCE, if nothing else, would "provide a field day for nit-pickers"—so, our magazine surely provides hours of fun for those who are born proof-readers. Some fanzines say that there are no typographical errors in their zine, only "alien spellings," apparently by alien typesetters. We can't get off that easy because we are expected to be professional. We are trying to be careful and really appreciate constructive feedback as in your letter. Some with less patience overreacted to the errors in our first issue, but we were really impressed by so

much support from those who understood that we all have a lot to learn. Thanks again. (Thanks especially for being so constructive.)

—chirp—

THE UNKINDEST CUT OF ALL

I have been a Trekker for over five years, but often hear of certain scenes in episodes that were not familiar to me. I know I haven't seen them before. What's the story?

Joseph Ratcliff
Levitt, Arizona

Dear Joseph,

Unfortunately, when a show is syndicated it is usually edited (cut down in length) in order to allow more time for commercials which pay for the show. It is, of course, an artistic crime to cut a perfectly constructed show, but without commercials there would be no show at all. It is especially upsetting when very important scenes are cut. (In a recent version of "Shore Leave" the Bengal Tiger sequence is cut from the first part of the show, but then later referred to in the second half when Spock's thought of the tiger materializes the animal a second time. Those who had never seen the unabridged episode must surely have been confused.) One television station assistant told us that sometimes the original film is allowed to run while a commercial takes over. Then at the end of the commercial(s) the film is returned to, no matter what elapsed in the meantime! The average Star Trek episode, with its opening and closing credits amounts to only forty-one minutes in most cases, thus allowing about 19 minutes for commercials.

"Zombies of the Stratosphere" (Republic Studios, 1933)

—chirp—

A SIMPLE SOLUTION

I have a question concerning one of my favorite episodes, "The Enemy Within." I understand why the transporter couldn't function, but why couldn't they just bring a shuttlecraft down to the planet's surface to pick up Sulu and the rest of the landing party?

Thomas Russel
Miami Beach, Florida

Dear Thomas,

Some say the writers in the early episodes did not yet know about the shuttlecrafts Columbus *and* Gallileo. *Before checking stardates someone might conclude that the shuttlecraft destroyed within "The Doomsday Machine" could account for no shuttlecraft on board. (The episode you ask about is much, much earlier, of course.) But the actual reason is simply that the episode needed dramatic conflict. If a shuttlecraft had been used an important part of the suspense would have been lost. Kirk had to go through the transporter right then and there or the landing party would have been dead. The drama in the time factor, the rush, that made the situation interesting and dangerous.*

But, your question raises many others which are similar and it would be fun to hear from our readers on explanations for other situations. For example:

In "Operation Annihilatel," why doesn't Spock tell Kirk and McCoy of his "extra eyelid" before the light test which temporarily blinded him? Isn't it out-of-character for Spock to "forget" about it, as we forget about our appendix as long as it functions properly?

Or, in "The Apple" where did the machine which runs Vaal come from?

Or, in "The Doomsday Machine" why did not Kirk set the designator for longer than 30 seconds, knowing how dangerous such close timing could be?

Or, in "Errand of Mercy," why does a jail cell exist on the peaceful planet of Organia? Also, why didn't Spock and Kirk simply exchange clothes with the Klingon guards they killed in order to have better disguises?

These are provocative questions and I bet

we get a variety of answers. Also, I bet you have other situations and questions to offer. Let us hear them, with or without your suggested answers.

—chirp—

TECHNICAL DATA

I enjoyed the article on Leonard Nimoy's first role as an alien. It was a tasteful bit of humor in the zine which had just the right touch. ("And I Am Not Narab Either." Issue #2)

I have enclosed here a highly classified photograph taken from that serial "Zombies of the Stratosphere." Notice the breastplate reads out such intricate data as "up, down; on, off; fast, slow." Surely, playing in such a documentary helped prepare Leonard Nimoy for his role as Science Office on the Enterprise.

Nino Marone
St. Louis, Missouri

Dear Nino,

Zombies of the Stratosphere *has been retitled for television showing. It is called* Satan's Satellites. *So, check your local late, late, late show listings. And don't glance away from the screen or you might miss Leonard's rather minor role in this epic.*

—chirp—

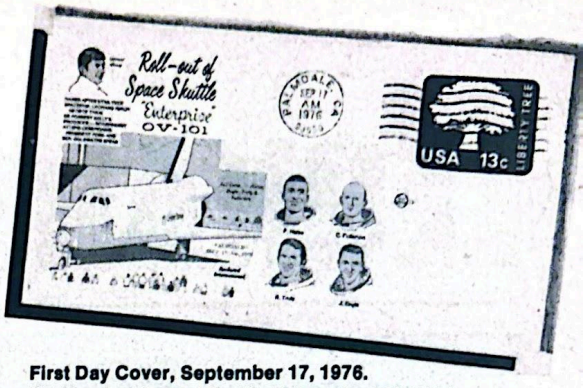
ENTERPRISE SPACE SHUTTLE

I was at the roll-out of the space shuttle and really enjoyed your coverage of the event in issue #2. The poster is great and I have it hung up next to my collection of first-day covers from the event. These cancelled envelopes commemorate that September 17, 1976 event at Palmdale, California (which is the postmark on the cover). There is a drawing of Leonard Nimoy, as well as the crew (Haise, Engle, Truly & Fullerton). The text reads: "Named after Star Trek spaceship. Leonard Nimoy, George Takai, De Forrest Kelly & Producer Rodenberry (sic) attend ceremonies. President Ford and Sen. Goldwater speak."

Dolores Ash
Boco Raton, Florida

Dear Dolores,

Thanks for sending the first-day cover. As much as we of STAR TREK FAN CLUBS MAGAZINE hate mistakes and try our best to catch our own, it is somehow comforting to see that even the government can mispell, as they did Mr. Roddenberry's name on this first-day cover, or as they did at the Smithsonian with the name of Walter M. Jefferies (designer of the Enterprise) on their plaque at the Enterprise exhibit. Somehow mistakes seem more glaring when they touch the names of those we love so much.



First Day Cover, September 17, 1976.
"Roll-out of Space Shuttle Enterprise, OV 101."

—chirp—

PHOTO CREDITS

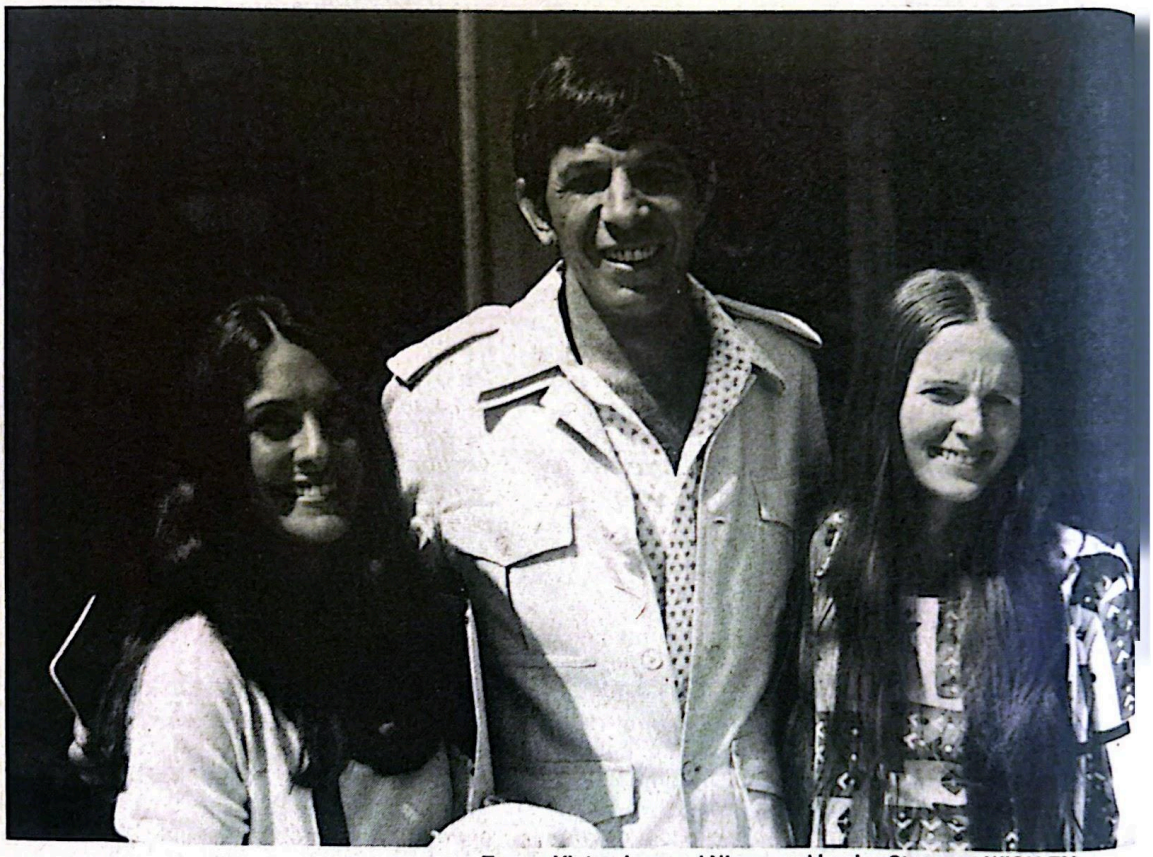
In issue #1 we featured a two-page photo of several Trek stars at a New York Trek convention. This photo was given to us in good faith by a fan club. But, credit should have been given to photographer Jeff Maynard. Also, in issue #2 credit should have been given to Carol McGreggor who took all the photos which accompanied her article on the Enterprise at the Smithsonian.

FREE SAMPLE NEWSLETTER

Trekkers interested in the behind-the-scenes events and personalities of Trekdom may send a self-addressed-stamped #10 envelope to a.a. STAR TREK FAN CLUBS, 261 Fifth Ave., New York, N.Y. 10016. Allow eight weeks for your copy of the newsletter entitled ECLIPSE. As in nature, ECLIPSE is the fascinating result of a temporary upstaging of one star by another. It also refers to the falling into obscurity of someone or something worth spotlighting again, even if only briefly. So, ECLIPSE is a presentation of cast members, doubles, stuntpersons, and others, who were (and are) behind-the-scenes of Star Trek.

(Continued on page 65)

LEONARD NIMOY:



Teresa Victor, Leonard Nimoy and Louise Stange at WISN-TV Studios, Milwaukee, Wisconsin, August, 1974.

HIS FANS

by Louise Stange

On the occasion of the tenth anniversary of the Leonard Nimoy Association of Fans, STAR TREK FAN CLUBS MAGAZINE wished to interview the President, Louise Stange. This dedicated lady may not like to talk much about herself, but we only had to ask about the club and she poured out the fascinating story without interruption from us.

Before sharing the story of the oldest and largest of Star Trek fan clubs, we can tell you something about its President.

Louise Stange (pronounced Stan-gee) has lived in Ohio all of her 27 years. She is a lovely 5'4" blue eyed blonde. Needless to say, you can see she is very photogenic and has done some modeling which she rarely mentions. She loves animals and recently wrote a segment on horses in Cleveland Amory's ANIMAIL. Louise has two horses and has been riding most of her life.

Recently, Leonard Nimoy was able to visit Louise in Ohio. Some of the photographs taken during that visit are included here, thanks to Louise.

So, without further interruption, we share with you the story of Leonard's club as told by its President.

"The Leonard Nimoy Association of Fans (LNAF) was officially born during February of 1967. Its original name was the Leonard Nimoy National Association of Fans due to the fact that we had no overseas members. The founder and original President was Mrs. Peggye Vickers of Garland, Texas. From its inception, the LNAF has been Leonard Nimoy's only official international club, and the only one through which he has direct contact. He has always been very active with the club, and supplies it with all his up-to-date information and news.

"I started clubbing for Leonard Nimoy in September of 1966, shortly after the first episodes of STAR TREK were shown. It started out to be a weekly meeting of friends who came over to my house each week to watch STAR TREK due to the fact that I was fortunate enough to have a color television set. We would have refreshments, and talk about each episode. There were seven of us. I soon decided that I wanted to do more, and wanted to know the actor behind the fantastic character of Mr. Spock. A disc jockey on a local radio station (Jim Quinn of WING in Dayton, Ohio) began to publicize the club (called Leonard Nimoy Capsule 7's) and we soon had a large local membership. Our publication was called "The Crewman's Log" and was run off on a duplicator. A friend and Vice-President of Capsule 7, Barb Dixon, and I were planning on making a trip to California during July of 1967. We hoped that during the time we were there, we would be able to visit the STAR TREK set at Desilu Studios. I called the studio complex, and spoke with Teresa Victor, Leonard Nimoy's lovely Assistant. I told her about the club and its activities, and she was extremely interested. She invited us to come over to the office and visit the set, and best of all, meet Leonard Nimoy. She said that he would be very interested in meeting us. The magic day came, and soon we were inside the studio itself. We had a great time talking with Teresa in the office about the club, and Teresa suggested that we make the club an LNNAF Chapter. She then called down to the studio to

tell Leonard we were on our way. We spent the rest of the afternoon aboard the Enterprise and on an alien planet—or so it seemed! They were filming the episode "The Apple" and Val, the god-machine of the planet was neatly tucked in a corner. On the other side was a veritable jungle of plants, and to the back, the sets of the Enterprise itself. After a take, Leonard Nimoy, in his Mr. Spock make-up, walked over and we had a very nice discussion—between each take. They were not filming on the Enterprise sets that day, so he asked a technician to turn on some lights for us so we could go over ourselves and walk through the corridors, on the bridge, in the transporter room, etc. What a strange and wonderful feeling it was to be on the actual sets! Teresa and Leonard said to keep in touch, and as we left I said I certainly would!

"The Capsule 7's became an LNNAF chapter and became very active indeed. I did record promotions at local record stores of Leonard Nimoy's albums, our publications and membership grew in size and quality, and we did a number of projects to raise postage stamps and interest in the Leonard Nimoy National Association of Fans, the official club. In August of 1968, we had a "mini-con" which we called a "Nimoy-In." We rented a church basement, had contests, discussions, had refreshments, and a wonderful time. We had a total of 50 participants.

"During 1968, I had the honor of being present with The Nimoy Award, which the Leonard Nimoy National Association of Fans presented at that time to its most active member. My club soon grew from a small local club to a large national group of fans, most of whom were also members of the official club.

"In 1969, Peggye Vickers resigned her post as president of the Leonard Nimoy National Association of Fans and Leonard Nimoy and Teresa Victor, asked me if I would like to take the official club, and I said it would be a tremendous honor and I would love doing so very much indeed. I merged my local club with the official organization, and incorporated some of the features in the publications of Capsule 7 into the LNAF's

"With the network's cancellation of STAR TREK, the club's membership increased instead of decreased. In 1970, I made another trip to California, and during this time, I was not only able to make a fantastic visit to the MISSION IMPOSSIBLE set, but have extensive discussions with Leonard Nimoy and Teresa Victor about the club. One of the first things we did was to change the name to The Leonard Nimoy Association of Fans, due to the fact that the club had many overseas members by this time. Thanks to the talents and cooperation of the LNAF members, the club's Yearbook became the highlight of our

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Teresa Victor, Leonard Nimoy's assistant at his Paramount office,. June, 1970. (Photo by Louise Stange)

LNAF year. Leonard Nimoy's remarkable talents, not only in acting, but in his books, photography, and recording, brought many more members into the club from around the world, and from all age groups. The LNAF now enjoys a membership of approximately 3500.

"The LNAF also has a very special project, that being the club's charity, the Alan Nimoy Memorial Fund. It is a living tribute to Alan Nimoy, Leonard Nimoy's nephew who died at the young age of 17 from the disease called Cystic Fibrosis. Instead of sending personal cards, letters, and gifts, we ask that members make a donation to the club's charity. A monthly allocation is sent to the Boston Children's Hospital through the Fund, which is administered by Leonard Nimoy's brother and sister-in-law, Melvin and Sybil Nimoy. Progress reports are issued in the club's publications concerning donations and articles purchased for the Cystic Fibrosis ward. The LNAF Officer in charge of donations is Vice-President and Charity Coordinator, Mrs. Gloria Lillibridge.

"The LNAF also has a very successful and very active Pen Pal Department, headed by LNAF Pen Pal Director, Miss Bonnie Laney. Members may obtain a large list of LNAF members from around the world who want to write to their fellow members. Their names, addresses, hobbies, interests, and ages are listed. The list is available to members for a large SASE or IRC (Self-Addressed Stamped Envelope) or (International Reply Coupon—for overseas, Canadian and Mexican members). The Pen Pal listings maintained by Bonnie are updated constantly, and a revised listing is published every so often. We encourage all members to participate.

"There are also several local clubs which are chapters of the LNAF. These are not branches (the LNAF has just one central location, and it has always worked out extremely well this way!), or official clubs, but separate local organizations which are permitted to utilize the news in the LNAF's newsletters in their own bulletins. The LNAF's International Chapter Director is Mrs. Sam Cole.

"New members joining the club are greeted with the club's Welcome Booklet, a photo-membership card, a photograph of Leonard Nimoy, and the most current edition of the club's bulletin or newsletter. Also included is that year's LNAF Yearbook, and all the news letters and bulletins for that coming year. We do have back issues of LNAF Yearbooks and other LNAF items available to members for a small fee (which goes right back into the postage and printing fund to bring more quality publications to the members). Due to the costs involved, the LNAF must ask each member to pay an annual dues of $4.00 per year, and ALWAYS use an SASE or IRC when inquiring about joining or for any club correspondence to any of the officers. This helps keep our postage costs in line as much as

Teresa Victor, Leonard Nimoy's assistant, January, 1977.

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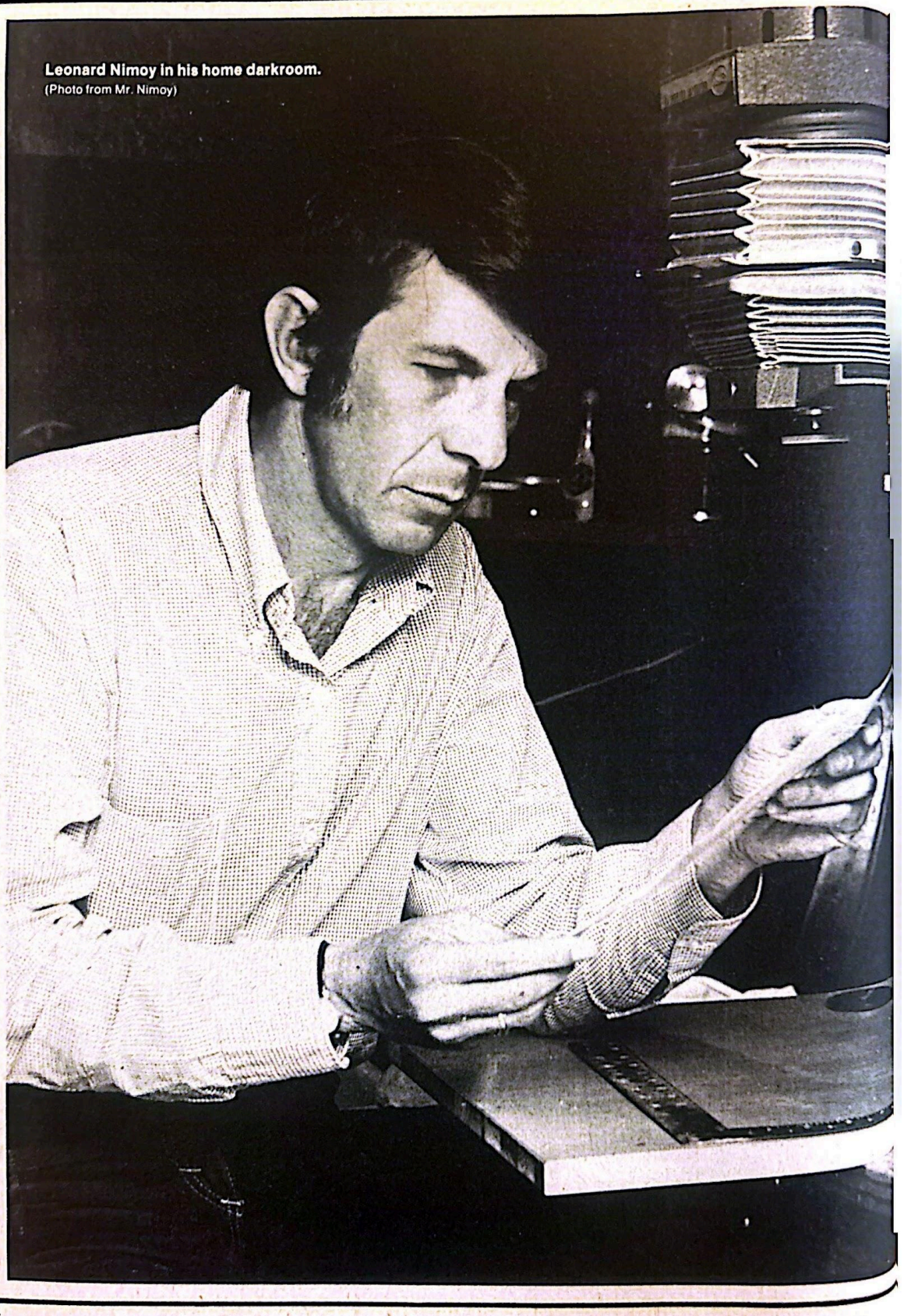
"A truly unsung heroine is Miss Teresa Victor, Leonard Nimoy's assistant. For ten years, she has worked behind-the-scenes, and is an absolutely invaluable part of the LNAF. When Leonard Nimoy is filming, on the road doing a play, writing a new book, giving a lecture series, or at work in his own office, she is the person who must keep everything in order and coordinated to make sure the most advantageous use of time is maintained for Leonard Nimoy's many and varied theatrical and literary endeavors. She is the one with this great responsibility and does an unsurpassed job! She never fails to keep the club informed of Leonard Nimoy's activities and projects to come, in spite of the fact that there are so many things to be done! She's a very special and talented individual!

"The LNAF celebrates its tenth anniversary in 1977—ten wonderful years in tribute to a very uniquely talented and exceedingly exceptional individual, Leonard Nimoy. I have been clubbing for Leonard Nimoy for ten years now, and they have been the most wonderful and interesting ten years of my life. To be able to know Leonard Nimoy and Teresa Victor is an immense pleasure. They are two very special people. Were it not for the constant interest and cooperation of Leonard and Teresa, the LNAF would not have continued its growth and popularity. They continue to give so much of themselves to the club, and they have the eternal gratitude of myself, and LNAF members everywhere. Our first ten years is just the beginning—we are looking forward to many more to come!" □

Louise Stange with Sunni (age 11).



Leonard Nimoy in his home darkroom.
(Photo from Mr. Nimoy)

LEONARD NIMOY

His Official Biographical Sketch

Even the most dedicated Trekker may not know the various accomplishments in the full life of Leonard Nimoy before and after his role as Spock in STAR TREK. So, we offer here the official sketch of his professional life. We are sure you will find it—as would Spock—"fascinating."

Leonard Nimoy—actor, writer, director, photographer, lecturer, poet, teacher, recording artist, husband and father, is, obviously, a very busy man. But Nimoy thrives on a busy schedule. It is not unusual to see him doing a play, writing a book, reading a motion picture script, studying lines for a TV appearance and working on lecture notes all at the same time. This is what keeps Leonard Nimoy ticking.

Prior to "Star Trek's" debut, Leonard Nimoy appeared in over 100 guest roles in various television series. He also worked in several films including Jean Genet's "The Balcony" with Shelley Winters and Peter Falk and "Deathwatch," in which he starred and he co-produced with Vic Morrow.

An episode of "The Lieutenant" attracted the attention of producer Gene Roddenberry and led to Nimoy's casting as "Mr. Spock" in "Star Trek," a Roddenberry produced series for NBC-TV. The highly-rated science fiction series brought the lean six-footer three successive Emmy nominations for his co-starring performance as the half-human, half-Vulcan First Officer of the Starship Enterprise.

After the demise of the TV series "Star Trek," the executive producer of "Mission Impossible," offered him the starring role of "Paris" in the immensely popular series. Following two successful years on "Mission," Nimoy felt that the initial challenge had run itself out. At his request, the studio and network graciously agreed to let him out of his contract. He immediately went to work in MGM's "Catlow" feature, starring Yul Brenner and Richard Crenna.

Next, he toured the east coast for two months in the starring role of "Tevye" in "Fiddler On The Roof." At the end of the run, Nimoy flew to London to appear in "Baffled," a ninety-minute movie for NBC-TV, co-starring Susan Hampshire. Before completion of the film, contracts were waiting once again, this time for Leonard to star in Robert Shaw's "Man In The Glass Booth" at the Old Globe Theatre in San Diego.

He returned home to Los Angeles for an NBC World Premiere, "Three Faces of Love,"

and a guest starring role in the "Columbo" series starring Peter Falk. This was followed by his directorial debut on Rod Serling's "Night Gallery," which was followed by a starring role in the same series. He then joined Henry Fonda and Larry Hagman in an ABC-TV Movie of the Week, "The Alpha Caper."

It was back to the theatre—Nimoy went to Milwaukee to appear at the Melody Top Theatre in the role of "Fagin" in the musical production of "Oliver."

In the Spring of '73 he co-starred with Sandy Dennis in "Six Rms Riv Vu" throughout Florida. In late 1973, he co-starred with Bibi Anderson in Erich Remarque's "Full Circle" in Washington, D.C. and later on Broadway. The run was short but the reviews were good. In 1976 he starred for five months as "Sherlock Holmes" in the Royal Shakespeare Production of "Sherlock Holmes."

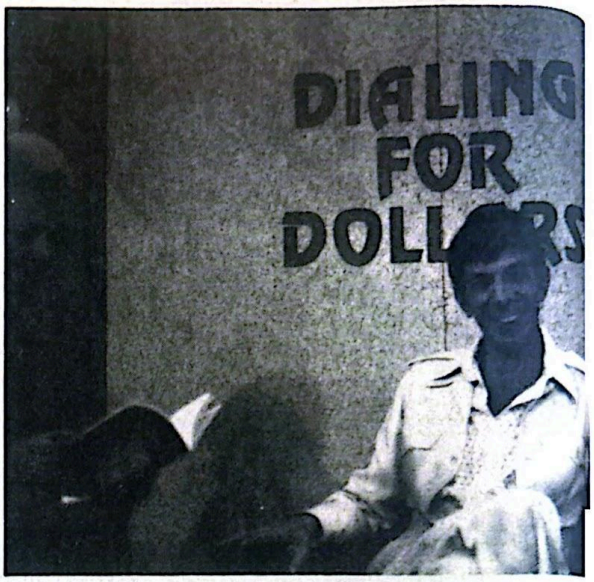
Presently he is a host-narrator of a new half-hour syndicated TV series, "In Search Of . . . ," which deals with extraordinary happenings.

Nimoy was born in Boston on March 26, 1931. Evincing an early bent for the theatre, he played "Hansel" in "Hansel and Gretel" in his home town. At age 16, he was still doing plays there, some of which were directed by then Harvard Law student, Boris Sagal, now a highly respected television director. Sagal remembers young Nimoy as ". . . remarkable for a kid. He was in love with the theatre. He would hang around day and night even if he wasn't in the play we were doing. The height of our ambition was to have a little theatre of our own."

At 18, after completing a two-month summer session at Boston College on a dramatic scholarship, Nimoy headed West to the Pasadena Playhouse for more training.

He had his original foray into movies in "Queen For A Day," a United Artists release in 1951 based on the TV show of the same title. This was followed by "Rhubarb," "Francis Goes To West Point," "The Overland Trail" and "Kid Monk Baroni," a 1952 release in which he played his first lead, the title role.

Nimoy met a young actress named Sandi



Nimoy on the WISN-TV show "Dialing for Dollars," Milwaukee, Wisconsin, August, 1974.
(Photo by Louise Stange)

Zober and married her in 1954. They spent their first 18 months in Georgia, while Leonard served with the U.S. Army. Stationed at Fort McPhearson, he was in Special Services—writing, narrating and emceeing GI shows and in his spare time, worked with the Atlanta Theatre Guild, where he directed and played the role of "Stanley" in "A Streetcar Named Desire."

Following his Army hitch, Leonard picked up the threads of his acting career in Hollywood. He worked with Jeff Corey, first as a student, then as an instructor in Corey's classes. Next, Nimoy operated his own drama studio in North Hollywood for three years, also teaching for a year at Synanon.

To supplement his modest income from teaching and acting (by now, the Nimoys had two children), Leonard did the usual menial jobs that are part and parcel of every struggling actor's life. He drove cabs, worked in a pet shop, jerked sodas, ushered in a movie house and delivered newspapers.

Leonard's break finally came in the early 60's on television when bits grew into leads in such programs as "Rawhide," "The Virginian," "Outer Limits," and "Profiles In Courage," and hundreds of others. His TV credits cover most of the top shows on the air. Because of his rugged features, Nimoy

was usually cast as a heavy in his early roles. His first sympathetic role in years was "Dr. Kildare" directed by his past mentor, Elliot Silverstein.

On stage, he appeared as "Izquierdo" in "Monserrat" and "Brick" in "Cat On A Hot Tin Roof." During his 1968 "Star Trek" hiatus, he starred in Gore Vidal's comedy, "Visit To A Small Planet" at the Pheasant Run Playhouse near Chicago. During the summer of 1971 he starred in "Fiddler On The Roof" appearing at the Town and Country Playhouse in Rochester, Ohio's Masonic Auditorium and at the North Shore Music Theatre and Cape Cod Melody Tent, both in Massachusetts.

Nimoy entered the recording field early in 1967 on the Dot label. His first album, "Leonard Nimoy Presents Mr. Spock's Music From Outer Space," enjoyed a sale of 130,000 copies and produced a hot single, "Visit To A Sad Planet," and four more Dot albums. Subsequently, Nimoy has made five narrative albums for Caedmon Records.

Leonard also has written three books which have been published by Celestial Arts and which have registered immensely successful sales. Two of these, "You And I" and "Will I Think Of You," are a combination of Nimoy's photographs and poetry, the other, "I Am Not Spock," is autobiographical.

Aside from acting and directing, Leonard's favorite creative outlet is photography and writing. He specializes in black and white studies. Some of his work has been shown in various displays. He does all of his own black and white processing. In addition to all this activity, Nimoy currently is working on his Masters Degree in education at Antioch College and still takes time to lecture at colleges in the U.S. and Canada where he speaks on science fiction, reads and discusses his poetry, talks about the entertainment business and answers questions of every kind.

Award-winning director Elliot Silverstein says, "Nimoy is one of the most patient actors I've met. He's remained gentle and dignified throughout, even when he wasn't welcome as a first-line talent as he is today. He has a gentleness and sweetness of disposition that always seeps through. He's probably one of the best trained actors around, with a steadiness of purpose which results in his being able to bear the various degrees of recognition heaped on actors through their careers. He's grown as a man and therefore as an actor, rather than the reverse."

As a result of his strong interests and varied talents in so many fields, Leonard Nimoy has accurately been described as "a Renaissance man."

VITAL STATISTICS

FULL NAME:	LEONARD NIMOY
BIRTHPLACE:	BOSTON, MASSACHUSETTS
BIRTHDATE:	MARCH 26, 1931
EDUCATION:	BOSTON COLLEGE
	PASADENA PLAYHOUSE
	ANTIOCH COLLEGE
HAIR:	DARK BROWN
EYES:	BROWN
HEIGHT:	6'
WEIGHT:	160 LBS.
MARRIED:	SANDI ZOBER, LOS ANGELES, CALIFORNIA
	FEBRUARY 21, 1954
CHILDREN:	JULIE—BORN MARCH 21, 1955, ATLANTA, GA.
	ADAM—BORN AUGUST 9, 1956, LOS ANGELES

PARTIAL LIST OF CREDITS

TELEVISION:

WAGON TRAIN
PERRY MASON
TWILIGHT ZONE
DRAGNET
GUNSMOKE
MAN FROM UNCLE
DR. KILDARE
BONANZA
THE VIRGINIANS
STAR TREK (starred as 'Mr. Spock' 3 seasons on NBC-TV)
MISSION: IMPOSSIBLE (starred as 'Paris' in 4th and 5th season on CBS-TV)
THE CORAL JUNGLE (8 one-hour specials for Westinghouse, Inc.)
"IN SEARCH OF . . ."

MOTION PICTURES:

QUEEN FOR A DAY	Robert Stillman Productions, 1950
KID MONK BARONI	Realert, 1952
FRANCIS GOES TO WEST POINT	Universal, 1952
THE BALCONY	Continental, 1963
DEATHWATCH	Beverly Pictures, 1966 (co-produced with Vic Morrow)
ASSAULT ON THE WAYNE	Paramount, 1970 (ABC-TV Movie of the Week)
CATLOW	MGM, 1971
BAFFLED	Arena Productions, 1972 (NBC World Premiere)
THREE FACES OF LOVE	Universal, 1972 (NBC World Premiere)
THE ALPHA CAPER	Universal, 1973 (ABC-TV Movie of the Week)
THE MISSING DEADLY	Twentieth Century-Fox, 1975

BOOKS:

YOU AND I	1973—Celestial Arts Pbl.
WILL I THINK OF YOU	1974—Celestial Arts Pbl.
I AM NOT SPOCK	1975—Celestial Arts Pbl.

RECORDINGS:

LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM OUTER SPACE	(Dot DLP 25794)
TWO SIDES OF LEONARD NIMOY	(Dot DLP 25835)
THE WAY I FEEL	(Dot DLP 25883)
THE TOUCH OF LEONARD NIMOY	(Dot DLP 25910)
THE NEW WORLD OF LEONARD NIMOY	(Dot DLP 25966)
THE MARTIAN CHRONICLES—Ray Bradbury	Caedmon Records
THE ILLUSTRATED MAN—Ray Bradbury	Caedmon Records
WAR OF THE WORLDS—H. G. Wells	Caedmon Records
THE GREEN HILLS OF EARTH—Robert A. Heinlein	Caedmon Records
GENTLEMEN BE SEATED—Robert A. Heinlein	Caedmon Records

STAGE:

HANSEL AND GRETEL	Elizabeth Peabody Playhouse, Boston, 1939
STREETCAR NAMED DESIRE	Atlanta Theatre Guild, Atlanta, 1955
CAT ON A HOT TIN ROOF	Town and Gown Repertory, Birmingham, Ala.,1959
DEATHWATCH	Cosmo Alley Gallery Theatre, Los Angeles, 1960
IRMA LA DOUCE	Valley Music Theatre, Woodland Hills, Ca., 1965
FIDDLER ON THE ROOF	Eastern Tour 1971
MAN IN THE GLASS BOOTH	Old Globe Theatre, San Diego, Calif., 1971
OLIVER	Melody Top Theatre, Milwaukee, Wisc., 1972
	Music Circus, Sacramento, Calif., 1973
SIX RMS RIV VU	Tour 1973-1974
FULL CIRCLE	Kennedy Center, Washington, D.C., 1973
	ANTA Theatre, New York, N.Y., 1973
CAMELOT	Massachusetts, 1973
ONE FLEW OVER THE CUCKOO'S NEST	Little Theatre on the Square, Sullivan, Ill., 1974
THE KING AND I	Melody Top Theatre, Milwaukee, Wisc., 1974
CALIGULA	St. Edwards University, Austin, Texas, 1975
THE FOURPOSTER	Drury Lane North Theatre, Chicago, Ill., 1975
TWELFTH NIGHT	Pittsburgh Public Theatre, Pittsburgh, Pa., 1975
SHERLOCK HOLMES	National Company 1976
MY FAIR LADY	Melody Top Theatre, Milwaukee, Wisc., 1976

Mr. Nimoy with Louise Stange at the fan club headquarters in Englewood, Ohio.

An interview with Leonard Nimoy

LEONARD NIMOY

ON TOUR

Leonard Nimoy spoke at William Patterson College, Wayne, New Jersey, this past February during a two week tour of the area. The program was sponsored by the college's Student Activities Programming Board.

The pictures shown here were taken for STAR TREK FAN CLUBS MAGAZINE by Lief Eriecksenn whom we sent to cover the event. After the talk, Mr. Nimoy graciously granted an interview and the summary below is our sharing with you of that conversation.

(For her advice concerning this interview we wish to thank the President of the Leonard Nimoy Fan Club, Louise Stange. For her patient transcription of a poorly recorded tape, we wish to thank Fran Hitchcock, an officer of the Nichelle Nichols Fan Club.)

Leonard Nimoy at William Patterson College, Wayne, New Jersey, February 6, 1977.

(Photos by Lief Eriecksenn)

Q. Do you have a publisher for your new book of poems?

Nimoy: *We're negotiating with Blue Mountain Arts (Colorado).*

Q. Are you going to do the photography for the book as you did your first two poetry books?

Nimoy: *We'll have either photographs or illustrations. I'm not sure which. As soon as the contract is settled, we'll start getting together on the design of the book.*

Q. Of course, the big question is about the Star Trek movie. Where do you stand presently?

Nimoy: *Well, there's nothing emotional about it. It's strictly a very legal question. It has to do with the contract, that's all. And I can't really discuss it publicly for legal reasons. We're communicating almost every week, and sometimes more often than that on the nature of the movie. The lawyers are working on the legal question. It has to do with the merchandise. We go right ahead assuming that we will make a movie, and it will all work out.*

Q. What kind of pressure is Gene Roddenberry under concerning the movie?

Nimoy: *I have no idea. You'd have to ask him. He's been away. He's been in London for a while, making* Spectre. *But he's back in Los Angeles now, I think.*

Q. Have you ever read the story that the decision-makers who cancelled Star Trek had it confused with the children's show "Lost In Space"? They thought they were cancelling "Lost In Space."

Nimoy: *Oh (laughs). It's a funny story, whether it's true or not. You know, these rumors. I remember when the Beatles were very successful, the fans would take their albums and study them under a microscope. For hidden meanings and hidden values. They would listen to certain things. My kids were doing that. They'd sit and play the stuff backwards and forwards, slow and fast. Some people were sure the Beatles were saying things in between the musical phrases, and so forth. They were talking about the fact that John was dying, or Ringo was sick. You know, these bizarre myths would develop. And the same thing has happened with Star Trek. It's fun, I guess, to talk about it. But most of it is apocryphal.*

(Continued on next page)

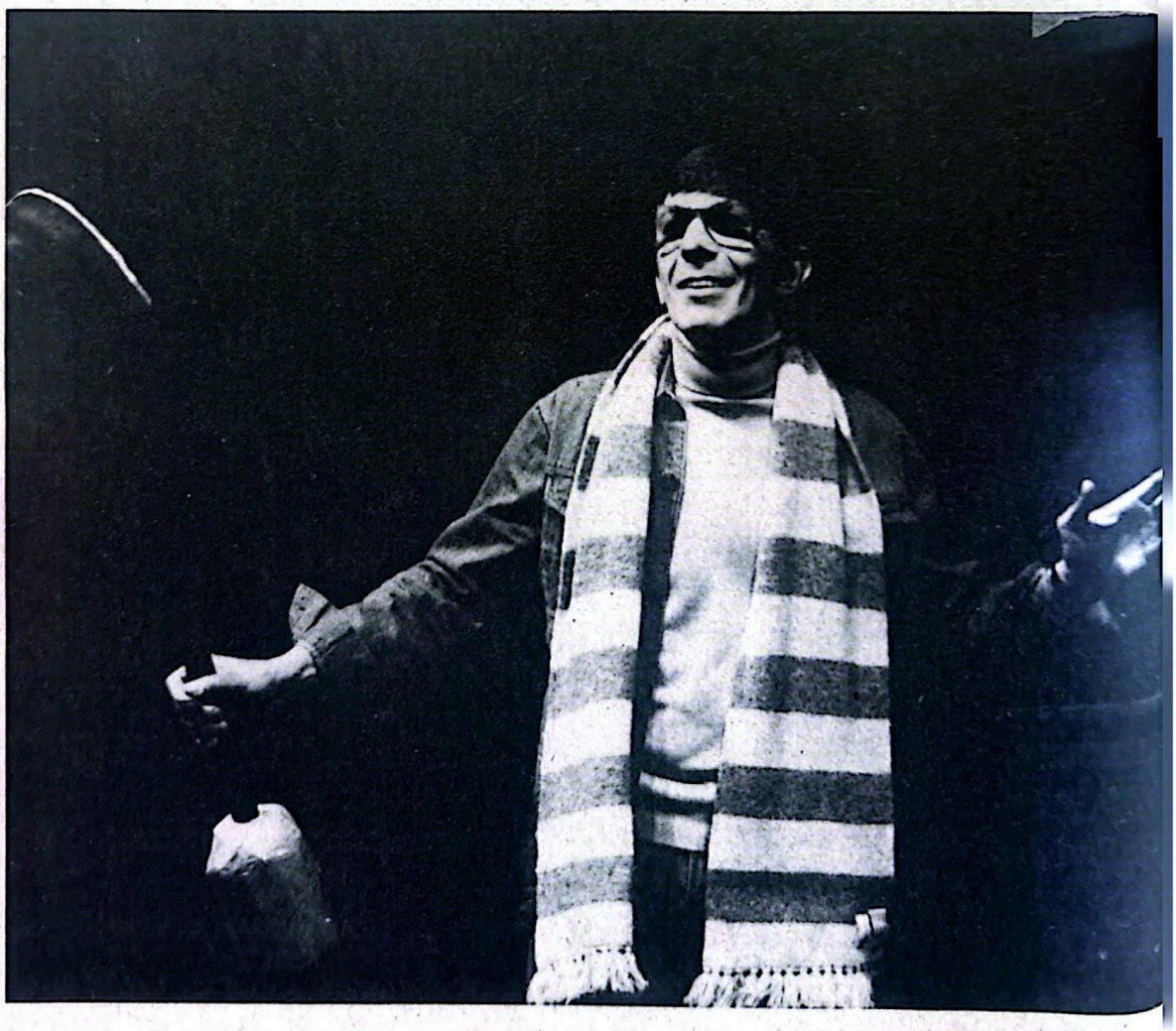
Q. Will your show "In Search Of . . ." go into another season?

Nimoy: *I would guess we could go for four or five years. Including doing some follow-up stories on some stories we've been doing. For instance, we've just finished a story about Bigfoot. But I don't think that we've really covered the whole story. I think that in another year or two we would do a follow-up on Bigfoot, for example.*

We did a story on Nazi Plunder, also. These are developing stories. Evolving stories. What we're saying on the show is essentially that not all of the art and gold treasures that the Nazis stole have been found. It's highly possible that there'll be some new findings next year we could do a story about. It's possible that we could develop secondary follow-up. But even without them, we could go very well for at least four or five years.

Q. How do you feel about some of the organizers of the big Star Trek conventions? Some of them have been disasters.

Nimoy: *Well, it's unfortunate. I believe that Paramount should have taken more responsibility for the quality of the operation of the conventions and the responsibility for the people running them. I think Paramount is finally doing that. Up until now, recently, they've just about let anybody become the promoter of a Star Trek convention. And with all respect to the people who do them (I understand their motivation, and in*



most cases they're sincere), that doesn't mean they are qualified to do the job. And the fans are the ones who end up coming off short, and not getting what they should for their money and time. There have been some very serious problems as a result. A lot of unhappiness. And I hate to see Star Trek become associated with rip offs. I think it is sad. It all started with something pretty decent. I think Paramount is trying to clean that act up in the future. Some of them (the conventions) are well run. They're a lot of fun. Something people have a good time at. I've been to a few I thought were really pretty good. People got what they came for. And went away happy. But there've been a number of them where that wasn't the case. And it's unfortunate.

Q. William Shatner has become very involved in TV commercials.

(Continued on next page)

Nimoy: *Bill has a very healthy attitude about that. His attitude is, that's a job for an actor, and he's an actor. You hire an actor to do a job, and he's an actor. The work is there, and he's available.*

Q. Is there any part that you'd like to play that you haven't played.

Nimoy: *Well, I would probably have to say Cyrano de Bergerac or Don Quixote in "Man of LaMancha."*

Q. Don Quixote rides a horse. Can you ride?

Nimoy: *Yes, I do ride. But, I'm talking about the play; there's no horse in the play; it would be tough to bring one on stage.*

Q. Do you suppose that if and when the Paramount film is completed there might be, instead of another TV series, one or two films made for television?

Nimoy: *I've heard that. But, the answer to your question (as Spock would tell you) is that it doesn't make much sense now to be concerned with what we'll do after the Star Trek movie is finished when we haven't even begun the Star Trek movie. The movie is the primary concern right now. If we do get that under way, then the other questions you have will be answered by themselves. If the movie is a total disaster, for example (which is highly unlikely) I would doubt that Paramount would be interested in producing anything called Star Trek ever again. They're business people. They're not going to commit themselves to anything after Star Trek until the movie is done and they get some response. If the movie is a great success at the box office, the next thing they probably would want to be would be "Son of Star Trek."*

Q. Then they'd do "Star Trek meets Godzilla."

Nimoy: *And then "Star Trek and Godzilla meet King Kong." So I don't know that they would want to deal with in the future. Right now, they want to make the Star Trek movie.*

Q. Were you involved in the naming of the space shuttle "Enterprise"?

Nimoy: *It came as a total surprise to me. I didn't even hear about the whole project until President Ford announced that he was renaming it "The Enterprise." You have to remember that it happened during a political campaign. President Ford, with all due respect to him, I think might have felt that the wisest political move in that particular case was to name the ship the Enterprise.*

Q. Because of the thousands of Trekker's votes?

Nimoy: *Maybe, yes. Maybe if he'd made some more moves like that he'd still be president.*

HOW
ST DEVICES

DeForest Kelley, who portrays Dr. "Bones" McCoy, and James Doohan, as Scotty, the ship's engineer, check out the script with Captain Kirk, played by William Shatner, before filming.

THOSE REALLY WORK

What would you give for a review of Shakepeare's plays by a contemporary to the Bard? Or, would you like to read the first night reviews of "MY FAIR LADY"? We think you would be interested. It was that kind of interest which caused STAR TREK FAN CLUBS MAGAZINE to run our series on exerpts from contemporary reviews of great sci-fi films. (Issue #2 had excerpts from 2001:A SPACE ODYSSEY. This ish continues with other reviews of the classics.)

So, how about contemporary reviews of STAR TREK? Along this line we asked TV GUIDE for permission to excerpt their short capsule comments on the original season of STAR TREK, but permission was not granted. (You might search out those original comments for yourself, but remember that they are copyrighted.) We all know how Cleveland Amory's original review of ST in TV GUIDE was later "clarified" with the advantage of hindsight.

But, not much clarification is needed for the following excellent explanation for the non-Trekker of "how those Star Trek devices really work." It is reprinted in its entirety here with the permission of the publishers of TV Star Parade *in which it first appeared in August of 1968. During-production shots from the shooting of the early shows are also provided here by that publication.*

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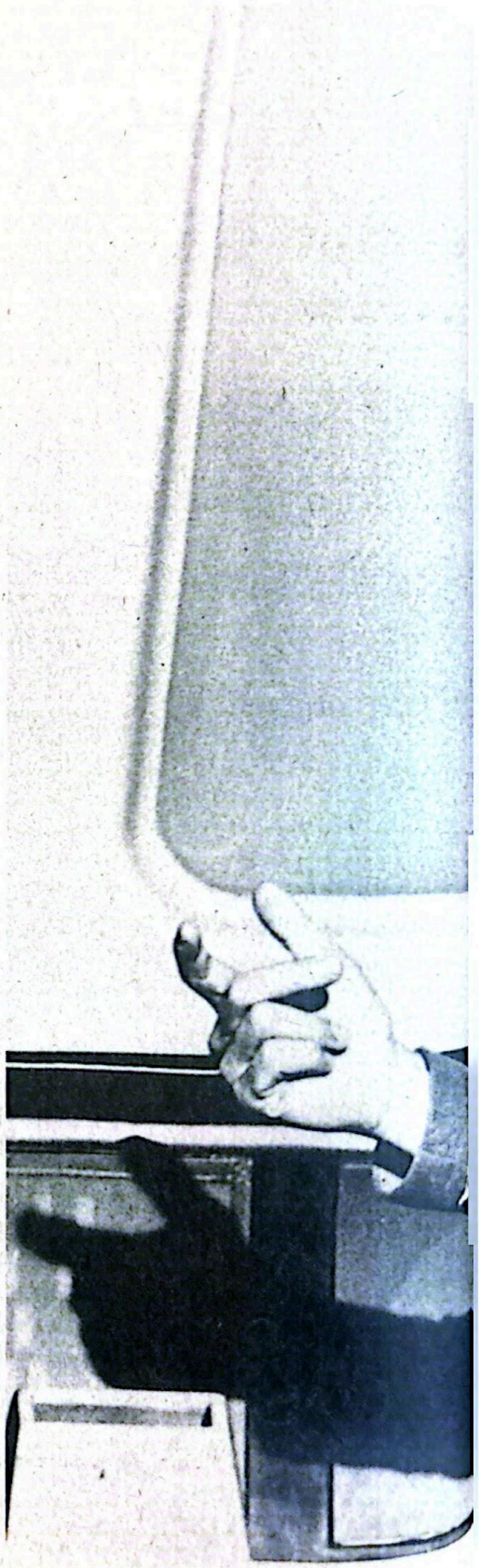
For some time now we have been receiving requests from fans asking that we print a story about the "devices" used on NBC's *Star Trek*.- Well, it took quite a bit of time to compile the story of all these and some background information on the show which we thought would be of interest to you. The most interesting thing we learned concerned the speed at which the U.S.S. Enterprise travels.

Using the terminology space-warp speeds, the ship's safe speed is warp six, which is based on a geometrical formula of light velocity. Remember the speed of light (or warp one) is 186,000 miles per second or somewhat over six hundred million miles per hour. Warp two would be eight times the speed of light and so on. So you can see that the speed which the U.S.S. Enterprise travels at is a bit beyond our present comprehension. Since the show is based on believability of events, which are certain to be in the future, this concept of speed is fascinating to note.

The ship is propelled by matter and anti-matter to create the power required to warp space and exceed the speed of light. The Enterprise also has a secondary propulsion system called impulse power engines. These engines, of course, are not as powerful and the ship's speed when using them is less than the speed of light. If all engines fail, the ship's gravitational and life-support systems can be switched to battery power which has about a one-week full-load capacity.

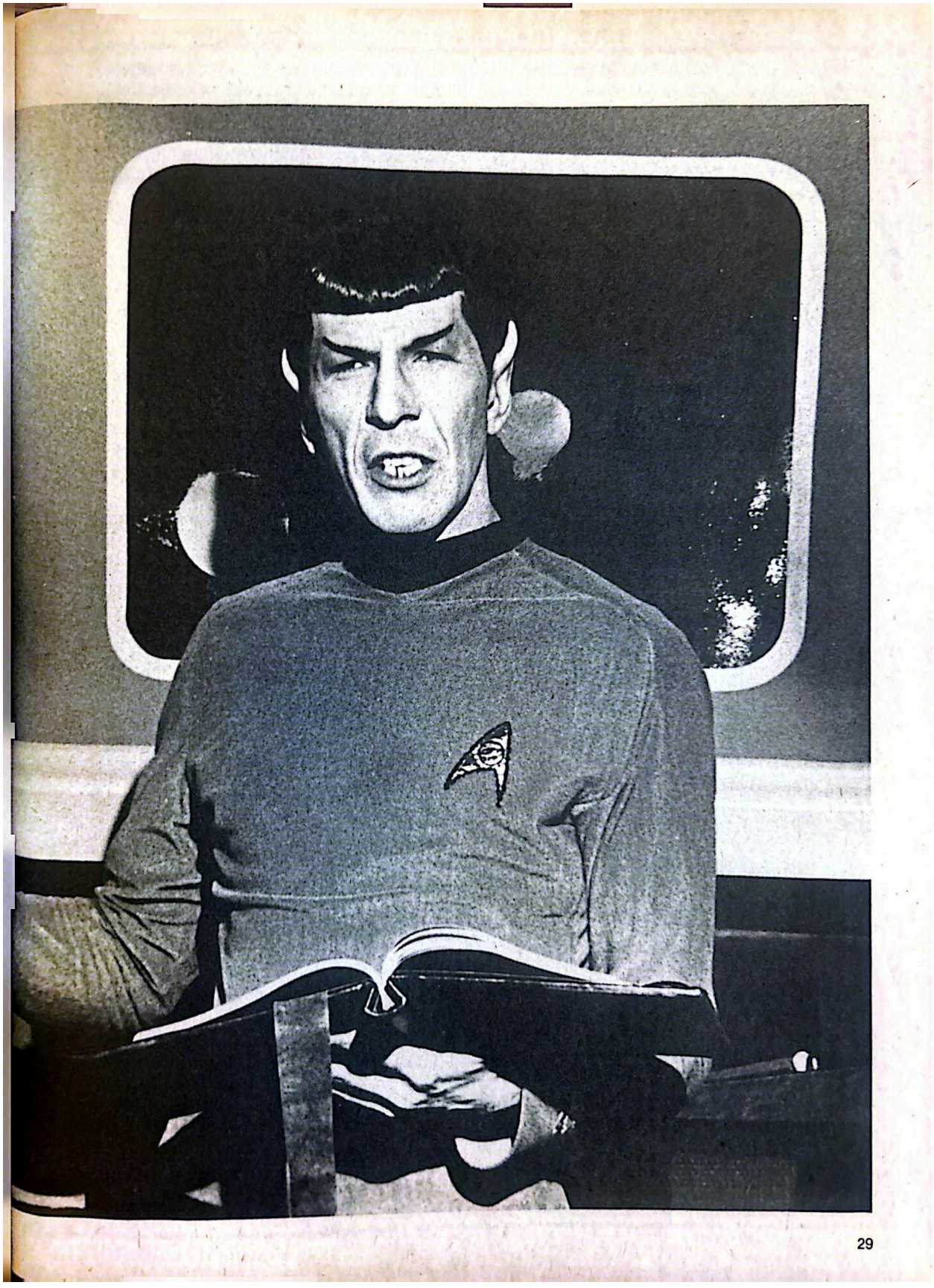
Further study showed us that the

Captain Kirk and Mr. Spock examine the mechanics of one of the sensor systems. Everything in the ship that works on a computer level is called a sensor. The vessel is monitored and runs almost completely by means of computers.



mission of the U.S.S. Enterprise is very like that of the warships of major powers at the turn of the century, when these vessels were assigned to sectors of various oceans where they represented their governments. The captains of these ships were often out of contact with their homelands for long periods of time and so they had broad powers to regulate trade, bush wars, slavery, surveys and investigations. In the case of the Starship, which is out of communication with Earth and Starfleet bases for long periods of time, the welfare of the crew as well as Earth people and activities encountered during these voyages is left to Captain James T. Kirk. The Captain is assisted by the ship's Science Officer, number two ranking officer holding the rank of Commander. He is in charge of all scientific departments aboard. His bridge position is at the library-computer station which links the bridge to the vessel's intricate "brain." This is an advanced computer which interconnects all stations of the ship. Mr. Spock can tap the resources of the entire computer system from his central panel. This includes a micro-record library on man's history, arts, sciences, philosophy and all known information on other solar systems. Earth colonies, alien civilizations and almost anything else.

All through the ship are turbo-lifts by which any section of the vessel can be reached. There are interconnecting corridors with doors and hatches opening on a variety of areas. There are various Transporter Rooms throughout the ship. Up to six people at a time can be transported or "beamed" to and from vessels or planets by converting matter into energy, beaming that energy to a fixed point, then re-converting it back. The shuttlecraft which holds six or seven passengers for trips on intrasolar system



missions is housed in the Engineering section, a large complex portion of the ship housing a hangar deck (large enough to hangar a whole fleet of today's jet liners).

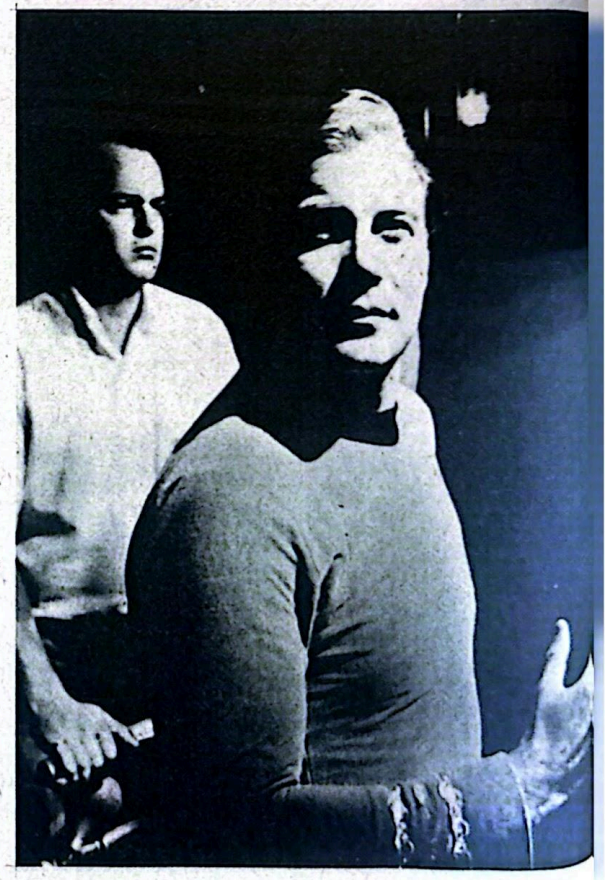
One of the most important pieces of equipment is the Tricorder. This is about the size of a large rectangular handbag. It can be used to analyze and keep records of almost any type of data on planet surfaces, plus sensing or identifying various objects. Also called a sensor; Mr. Spock used it as a portable scientific tool and Uhura as Communications Officer maintains records with it.

The main weapons of the ship are its banks of ship's phasers. From the Bridge, phaser power can be aimed in any direction from the top or bottom of the saucer section of the vessel. Hand phasers which are used for friendly calls to planets are hardly much larger than a package of cigarettes, and the phaser pistol which consists of the hand phaser snapped into a pistol mount, the handle of which is a powerpack.This increases the range and power of the weapon. Both weapons have a variety of settings. "Stun Effect" which can knock a man down and render him unconscious and "Full Effect" which can cause an object to dematerialize. A portable intercom about the size of the hand phasers is used between a landing party and the U.S.S. Enterprise. It will also pinpoint a person's position so that the Transporter Crew can beam that person up to the ship. Viewing screens are used throughout the ship but the most important of these is the Bridge View-in Screen. An electronic viewing screen, it can be pointed outside in any direction with various magnifications. It is generally aimed in the direction of the ship's travel and we see it used frequently as we are taken into the story to show us what danger or "happening" is on. There are intercom viewing screens which connect most areas of the ship; sort of a video telephone hook-up.

There are many other devices used on *Star Trek* and many more in the planning stage but these are the ones used most often. There are also deflectors (defensive shields), tractor beams, giant computers and computer voices which come directly from the vessel's electronic brain. Another interesting factor is the Stardate. This is a mathematical formula which varies according to location in the galaxy and velocity of travel and is used to avoid mentioning *Star Trek*'s century which is approximately 200 years from now.

We were amazed to learn the amount of concentration on detail and authenticity the production staff of *Star Trek* devotes to the presentation of this show. Stories are conceived with entertainment as a primary factor but never dwell on subjects that may create problems in credibility. Generally the

Bill Shatner, caught by the photog in a particularly appealing mood, almost looks as if he were the stand-in.



story lines follow scientific achievements which we have now or are projected for the future, and the main concern is development of the character. We must admit they have certainly been successful since very few shows and stars have reached the popularity of *Star Trek* and its cast.

The cast enjoys a good laugh while running through their lines. Notice equipment is never hand carried but always attached to belts, with the exception of Nichelle's Tricorder, which she can wear almost as though it were a shoulder bag.

A GUIDE TO

STAR TREK ALIENS

by Florence McNally

Part of the Star Trek mystique is it's excellent characterizations of the alien life forms is presents. Just as Star Trek shows us humans, both good and bad, it also shows us alien life forms good and bad. It erases a popular belief that alien life is evil and wishes only to take the earth and enslave the human race. This article lists some of the Star Trek aliens and provides some information about these characters.

Andorians: Inhabitants from the planet Andor. Andor is loosely a member of the United Federation of Planets and as such is not as actively involved in federation affairs as is its principal members such as Earth, 40 Eradani, Izar and 61 Cygni. Andorians are physically humanoid, have pale blue skin, white hair, soft muted voices and two antennae located on the upper portion of their head to serve as their ears. (Journey to Babel, Whom Gods Destroy)

Balok: Little is known about Balok's race, what can be said of it though is that their technology and society is advanced far beyond that of the Federation's. Physically this race appears to be somewhat humanoid, approximately three and a half feet tall, chalk white skin, bass voiced and no apparent facial hair, but we cannot be sure whether Balok is a true representative of his race known only as the First Federation. (The Corbomite Maneuver)

Capellans: Capellans inhabit the planet Capella 5, possessing a culture most closely resembling terran nomadic life. Capellans believe that only the strong should be permitted to live, an extension of the survival-of-the-fittest theory. They live in a total military fashion with complete chivalry. Physically humanoid, they are slightly larger than terrans with only some minor internal differences. (Friday's Child)

Cheronions: For the past 70,000 years, the inhabitants of the planet Cheron, in the southernmost reaches of the galaxy, have been having a violent class struggle merely because of a physical difference. The Cheronians are a race of dual tones; they are

(Editor's Note: There is a growing number of descriptions of Star Trek Aliens, some are very professional as in STAR TREK CONCORDANCE which we review elsewhere in this ish. The following admitted sketchy glossary is representative of grass-roots Trekker research which was done privately over the years before the recent benefits of nationally distributed materials on the subject. STAR TREK FAN CLUBS magazine encourages such independent studies and hopes you find them refreshingly unsophisticated also.)

white on one side, black on the other side. However, there are Cheronians whose skin color pattern is the same except it is reversed, with the colors being on the other sides. Because of that, after 70,000 years of fighting, on Stardate 5730.2 it was discovered that both Cheronian "races" had killed each other off with their violent and aggressive passions. Although humanoid, the Cheronians possess a unique organ which can be described as a heat shield which can be turned "on" and "off" at will. (Let That Be Your Last Battlefield)

Companion: Little is known about the Companion and her race. She is a highly intelligent creature who rejuvenated, provided for, and eventually fell in love with Zephrem Cochran. When Starfleet officers tried to kill her it was discovered she was an electrically charged gaseous mass and could not be killed. The Companion, however, gave up her power and form in order to become a human and stay on the planet with Cochran. Since then, no representative of her race has surfaced. (Metamorphosis)

Elasions: From the same planetary system as the planet Troyius, they are an aggressive and hostile race who now possess the knowledge to destroy Troyius. Elasions are humanoid with few internal exceptions. The males of the species are aggressive and impatient, yet totally devoted to the women of their race. The women secrete a chemical in their tears that acts somewhat like a love potion, and there is no cure, at least on Elas. (Elaan of Troyius)

Empath: The Empath, otherwise known as Gem, comes from the Minarian system. Her race is a race of mutes with totally functional empathy. They can attach their nervous system to an injured party and counteract the wounds while literally supporting that entity's life. Physically humanoid, Gem's race now inhabit a planet selected for them by the Vians. (The Empath)

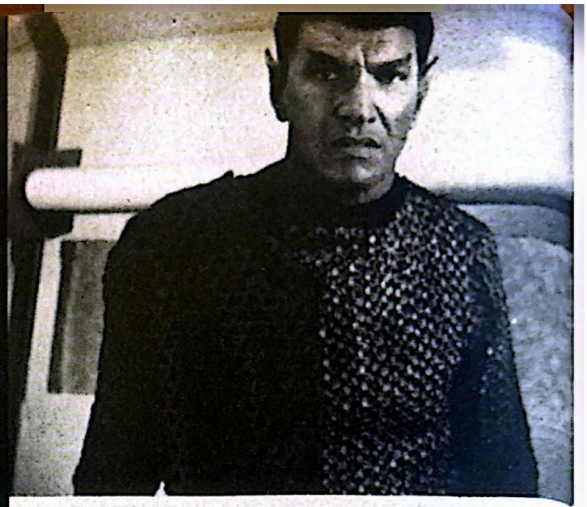
Excalbians: Inhabitants of the planet Excalbia. Excalbians can most closely be described as living rock. They have developed so differently from any of the Federation societies that even one of the simplest of our concepts (good and evil) was difficult to explain to them. The possess the power of illusion and/or molecular transformation on their planet of molten lava. (The Savage Curtain)

Gideons: The planet Gideon, until recently, was thought to be one of the most beautiful planets in the galaxy. On a recent trip there by a Federation captain it was discovered that the Gideons, because of their perfect atmosphere, have physically developed to a point where sickness was a rare occurrence, thus the population grew to the point that the planet could be described as covered with a living mass. The population could not adapt to modern population control methods because all their organs renewed themselves. Finally, a disease was discovered that could overtake the healthy Gideon body and the population is now reduced, at the populace's will. (The Mark of Gideon)

Gorn: A cold-blooded reptilian like creature, approximately of human size. While little is known about the Gorn society, what is known is that they have an intelligence equal to, or greater than Federation technology. (Arena)

Hanoch, Sargon and Thalasa: The last three survivors of their race, they existed for millenia in receptacles that contained their conscience. It was discovered that they killed themselves off in a devastating war, a war that they claimed the Federation societies had not yet come to experience, the total obsession with power. With the help of a Federation starship they planned to construct android bodies for themselves to help the present existing societies, but they discovered that their kind, because of their great mental power and temptation to use it, could not exist in our society, and forced themselves into oblivion. (The Return To Tomorrow)

Horta: A silicon based creature. The first ever discovered was found on the planet Janus Five. The Horta (approximately five feet long, two feet high and four feet wide) quite probably have a far greater in-



telligence than Federation members and are extremely peaceful unless provoked. In a manner unfamiliar to us, the Horta race exist for 50,000 years and then die, leaving one Horta to be the mother of the new race of Horta. (The Devil In The Dark)

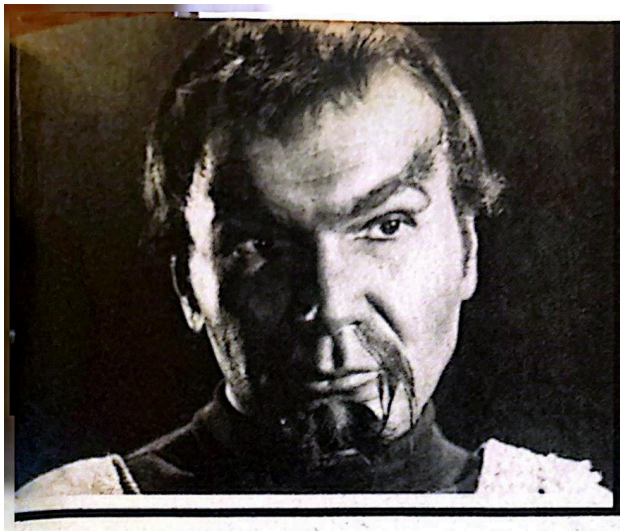
Izarians: According to the Federation, Izarians are almost physically identical to humans. However, the only Izarian for reference is a Captain Garth, one of the greatest soldiers of history. Because of his abstract behavior, he cannot be examined as an example of the Izarian race. (Whom Gods Destroy)

Kelvans: Inhabitants of the planet Kelva, in the Andromeda galaxy. The Kelvans discovered that their planet would, in a few millenia, be unable to support their race. In an intergalactic trek the Kelvans ventured to our galaxy and prepared to conquer it. It is unknown as to whether or not they could have overtaken us as they were convinced that they would be welcomed as friends if they were willing to be such. The Kelvans are large multi-tentacle creatures and so developed mentally that it is difficult for even Vulcans to have mind contact with them. (By Any Other Name)

Klingons: One of the most powerful inhabitants of our galaxy. Klingons follow in the path of their late leader Kahless the Unforgettable, the Klingon who set his race's pattern of tyranny. Klingons, partly because of their bare home planet and partly because of their aggressive, hostile nature developed a society where the strong and ruthless not only rule, but are admired. Physically, Klingons are humanoid, they have dark red to brown complexion, high body temperature, and an entirely different internal structure than those of the human race, Klingons are almost entirely dedicated to the improvement of their military status. They are technological equal to that of the Federation and Romulan technology. Lastly, while in the Klingon military service, rank is gained by intelligence, cunning and aggression, women are rare in the service and are considered to be merely useful. (ER, TT, FC, ET, Dv)

Metrons: A super-intelligent race of beings on the edge of the galaxy. While little is known of them what is known is that they have developed a totally peaceful society where violence is repugnant. They have a technology that far surpasses the Federation's and possibly possess mental and telepathic powers that surpass us also. (Arena)

Medusans: The Medusans are a new race to the Federation. They are very highly developed mentally, so much so that they have had no use for their bodies and all of their accompaniments. While Medusans are benevolent, they have one problem in the area of interplanetary relations. When a humanoid sees a Medusan, they go insane. Vulcans (with the help of a visor) can see them. Perhaps the greatest asset the Medusans have is their infallible sense of direction. Medusans can even navigate uncharted areas successfully. (Is There in



Truth No Beauty)

M113: A large furry intelligent creature, presumably native to the planet M113, these creatures live on salt as we live on food. These beings often obtain their food by illusion. They would hypnotize their victims to believe they were seeing whomever they wanted to see. However, this race were not truly parasitic animals for they eventually ran out of prey and the race no longer exists (Man Trap)

Olympian Gods: A race of powerful humanoids once visited Earth. Because of their great power they convinced terrans that they were gods. Actually, they were mere aliens with the power to tap electrical energy. They left earth when they were no longer worshipped. On the planet Pollux Four, possibly their home planet, the last one of these aliens (calling himself Apollo) was discovered. He was eventually overcome and committed "suicide." (Who Mourns for Adonis)

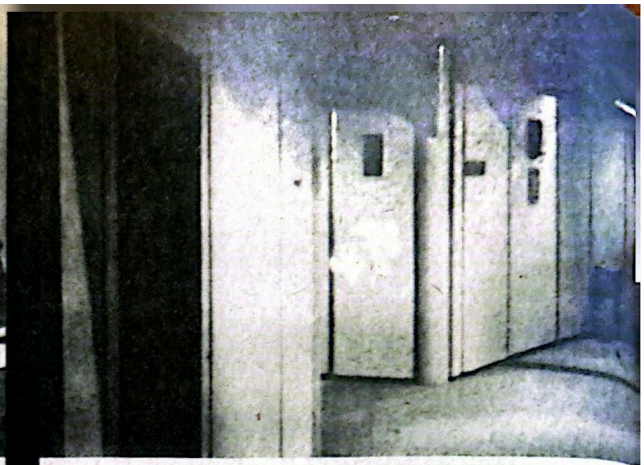
Organians: Thousands upon thousands of years ago, inhabitants of the planet Organia evolved to a state where physically bodies were needless. The Organians seem to have almost unlimited power. They have not only the power of illusion, but they can also stop any release of power, or power transmission, such as a weapon, or two fleets of starships. There appears to be nothing they are unable to do. One of the Organians' major triumphs is their forced treaty between the Federation and the Klingons. (Errand of Mercy)

Platonians: Thousands of years ago, a group of genetically perfect space explorers traveled to Earth, absorbed the culture of Plato, then migrated to their present planet. Shortly upon arrival, these thirty-two people developed psychokinetic power transmitted through brain waves. The mind thus has a direct effect on the essential world without the need for instrumentality. Quite probably the Platonians egotistic and sadistic manners have changed since the occasional appearance of Star Fleet personnel to keep a check on their powers. (Plato's Stepchildren)

Providers: An ancient race of advanced beings, who are responsible for the survival of many races. The Providers would transfer life forms to different planets where peace could flourish. They are responsible for the scattering of human beings and humanoid beings throughout the galaxy. Perhaps the most significant act of the Providers was performed on the planet Vulcan:

During a deathly violent era in Vulcan history, the Providers realized that unless the excessively violent Vulcans were removed so Sarek could continue his teachings in logic, the Vulcans would kill themselves off as a race. The Providers took these Vulcans to the Romulas-Remus System. There they evolved socially into an entirely different race. (Tomorrow is Yesterday, The Paradise Syndrome, The Enterprise Incident)

Romulans: Originally from Vulcan, now inhabiting the Romulas-Remus system, the Romulans are an aggressive hostile race who can trace their aggression to pre-civilization



Vulcan. The Romulans, while less powerful than Klingons, are more intelligent. They have a very disciplined military service, with complete and total equality between the sexes. Fifty years ago, they attacked Federation outposts, were overcome and driven behind a boundary. When they broke out of their neutral zone on stardate 1709.1 they shocked the entire galaxy with two fantastically developed and advanced weapons, the most important (a cloaking device) was eventually stolen by Federation representatives. Physically, Romulans are almost identical to Vulcans, because of their similar roots. Still though, little is known about their civilization after migration. (Balance of Terror, The Deadly Years, The Enterprise Incident)

Scalosians: After drastic atomic and nuclear wars, the Scalosian race found that they could no longer breed among themselves and had to find outworlders to help them carry on their species. The Scalosians (after suffering severe radiation) accelerated. Their speed increased so that they moved in a wink of an eye; they were invisible to a humanoid. By drinking Scalosian water, it was found that humanoids could be accelerated like the Scalosians. But, accelerated persons burn out very soon after acceleration. Federation scientists are working on a way of de-accelerating the last five live Scalosians. (Wink Of An Eye)

Thasians: Presumably a space, this race was thought to have power of molecular transformation and the power to make things appear and disappear by molecular rearrangement and use of time frames. On stardate 1533.6 however, it was discovered that Thasians were no myth and indeed existed with all the powers that the legend had given them. (Charlie X)

Troyans: The enemy of the planet Elas, these blue skinned humanoids from the planet Troyius, realized that as much as both sides desired war, it could not be allowed to happen. The Solution for this war was decided upon by Elasian and Troyian high councils. A marriage between the dohlman of Elas and the prime minister of Troyius was thus arranged and at present peace is being honored by both sides. One of Troyius's greatest natural resources is their overabundance of dilithium crystals. (Elaan of Troyius)

Vians: A race of beings technically far advanced beyond the Federation. They hold the key to transporting a world's peoples to a new safer planet. Through the violent use of Federation personnel they established and were convinced as to what race in their system should be given the chance at a new planet, to escape an upcoming nova. Physically smaller than humanoids, Vians have chalk white skin and enlarged heads. Although they approach their aim differently than humans, they hold a great respect for sentient life (The Empath)

Vulcans: The final entry on our alien list deserves a full length article. This will appear in another issue of STAR TREK FAN CLUBS. □

SHOULD SMALL CLUBS RUN MINI-CONS?

An editorial introduction

We really dislike "disclaimers." These are statements which often say "I don't really mean what I am going to say." But, sometimes, for legal reasons, it is wise to clarify important issues beforehand, and such is the case with the following article.

We are not encouraging inexperienced fans to try to run large meetings, especially for profit. In fact, the day of the big Trek cons may be over, at least for a while. When fan Mandi Schultz asked James Doohan the question "what improvements could you suggest for the future to make conventions (1) more entertaining, (2) easier on the stars, (3) enjoyable for the fans?", Jim's answer was "A new Star Trek movie or series would keep everyone talking." (as reported in the excellent James Doohan International Fan Club yearbook, 1976.)

So, the feature film in 1978 may give rise to big cons again, but meanwhile mini-cons may be more likely. But, even the most efficiently run cons have recently gone broke. Other have been disasters of organization. Both fans and those managing the cons have been "ripped off". For these unfortunate reasons, many highly experienced people who have run cons for years have hesitated to give advice for fear their suggestions may steer someone into trouble. We stress, therefore, that these considerations are offered as areas of concern which a small club might wish to consider before planning meetings in their region. The examples and calculations are designed to illustrate points and they are not intended as models for actual application. When considering even a small con, you should seek the advice of a lawyer, accountant, or other qualified professional. Accurate information and sound professional guidance are the keys of productive planning of a con. If you are planning more than a very small meeting you may be advised to incorporate, which definitely involves legal advice and probably legal fees. Moreover, tax forms must be kept accurately. Meetings for more than a few people may also involve insurance, on-premise medical personnal (such as a nurse), and fire inspection. Be prepared also to loose every cent you invest and even more. You may even be disappointed in the attendance, the cooperation of your helpers, and the over-all final results. An unpredictable element (such as the weather) could wipe you out without warning.

OBVIOUSLY, WE HAVE PAINTED A VERY GLOOMY PICTURE, BUT IT IS NOT UNREALISTIC. Now, if you STILL are considering running a small local con, this article may help.

HOW A SMALL CLUB CAN RUN

By Carol McGreggor

Conventions can be as small as an evening get together with formal invitation, or as large as the "World Cons". The difference is in your own group. What do you want to put on, how much money can you afford, how much energy does the group have? If it is your first convention, it is suggested that you start small. Unless you can get an attendance that will support the thousands of dollars required to invite a member of the original STAR TREK crew, it is suggested that you steer away from hiring big names.

Often you will hear recommendations to not run a convention at all. The reason for this comment is that all too often con-

Virginia Walker (President of the Nichelle Nichols Fan Club), Mary Manchester, and artist Gee Moaven at the New York Star Trek '76 Con. (Photo by Louise Stange)

STAR TREK A GOOD CON

vention planners are reluctant to consider the business requirements of conventions. Most trekkers do not want their conventions to be "rip-offs", and frequently we hear that clubs lost a great deal of money on the con.

So, before even starting to plan your con, determine whether you want a con just for club members (in this case, a loss of money will not hurt as much) or a con for a money raiser. A "relaxacon" is a con where there is little programming, and con attenders are members of the group. Good times are found in communications with other trekkers. This form of con will probably run into debt, at least at the start. If you are considering the convention as a fund raiser, then success will demand a more structured program, and financial and business management.

Shirley Malewski of the Star Trek Welcommittee with Louise Stange (President of the Leonard Nimoy Association of Fans) in the hucksters room at the New York Star Trek Con, January, 1976.

THE BUSINESS OF A CON

We recommend that your group plan a small con at first, such as 60-100 attendees for a weekend con. If you are successful in drawing a larger group, then your club will have money in the coffers for later events, maybe enough to bring in a star for your next con. If your group is not so successful, then losses are minimized. We recommend that you keep your budget low by using the many talents that you have within your own group. (We are not recommending you even consider a con with large—more than 100—people, unless you really have sought out expert advice.)

WHAT ARE THE REQUIREMENTS?

First, your success will depend on a go-getter chairman, one who will delegate responsibilities to committee chairmen. It is imperative that the chairman have nothing more to do than be free to move within all committees to see that a smooth flow of activities is taking place. THE CHAIR SHOULD NOT TRY TO DO ALL THE WORK SINGLE HANDEDLY! The chair should pick the committee members. These personal all have to work as a team, they must work well together. The committes that you will need are: program, registration, huckster and art show, party, hospitality, security, hotel arrangements. If you are into this as a potential fund raiser, then you will need a business/finance committee. This committee should consist of at least one individual capable of making business profitability decisions.

Leonard Nimoy with Candice Bergan (as NBC's on-the-spot reporter for the "Today" show) at the New York Star Trek '76 Con. (Photo by Louise Stange)

COMMITTEE FUNCTIONS

CHAIRMAN: He will select the committee chairmen. He will run monthly meetings throughout the planning period. He will keep contact with committees by telephone checking that all deadlines are met. The night before the convention, he will check out all functions. During the convention, he will walk around smiling that a job has been well done, but he will be observing if there are any problems lurking in the corner. After the con he will collect documentation presented by the committee members for future reference.

PROGRAM COMMITTEE:

This committee will determine how the time during the convention will be spent. For a weekend con, the con starts Friday night and lasts until Sunday evening. (For a relaxing weekend for just club members and friends, there is little planning. Most planning is done on the spot, so we are really only talking about the fund raising con in terms of programming.) We recommend that you use all resources that you can that cost little money.

Friday night is a good time for an art show. (See art show committee.) While many conventioneers are just settling in, getting registered, the art show can be a mixer with refreshments that allows everyone the opportunity to meet others. It also allows the artists an opportunity to give non-conventioneer friends an opportunity for seeing a public display. (These people would pay $1 to defray refreshment costs.)

Saturday planning could include panel discussions led by members of the group, or outsiders. (An outsider may charge a fee.) Science fiction film reviews are fun, and everyone can get involved in the discussion if the film is shown at the con. A floor show can be really fun to put together using Trek themes. It can be presented in Cabaret format on Saturday night (2 or 3 performances). A song writing or story writing workshop can be held; who knows?—your con may come up with the first Star Trek Songdigest.

These are suggestions. Use your own creative ideas and plan a way-out con! Have more than one thing going on at one time. Allow your attendees a choice of things to do. Participative activities are always more fun than lectures.

Candice Bergen at the NYST Con '76. (Photo by Louise Stange)

ART AND HUCKSTERS:

This committee will be an active committee before the con. Approximately four months before the con, this committee will be looking for good art or honest hucksters. These folks can be found at other conventions, in the yellow pages, in art galleries, in college communities, etc. We have been told that hucksters and artists will come out of the walls. Don't count on it. Go looking for them. As soon as a date is set, send out a flier to both artists and hucksters. The flier should have a tear-off strip that commits them to attendance. Hucksters are charged a set dollar amount for a table. This amount varies, depending on the size of the table required, and the cost of the room. We recommend that you get a deposit of 50% with the required pre-registration. There should be a small reduction in rate for an early return. For a convention of 60-100 people, we suggest that $10 a table be charged. Remember that the money received from the hucksters should at least cover the cost of the room that they will be be in as well as the cost of the mailings to get them to come.

Artists work a little differently. They usually return 10-15% of their sales to the club. We recommend that they be put in the same room with the hucksters, if at all possible. This keeps the committee from running around too much during the con. Artists record their works for sale in a ledger book. The price, title, and date sold are recorded for the club's financial records. Determine in advance the amount and terms of the commission. Some clubs will want to establish commission even if a painting is sold after the convention, but the painting was purchased by someone who had seen the painting at the con. If this is the case, then a guest book may also be desired.

REGISTRATION:

As soon as the date and hotel arrangements have been determined, the registration committee will need to prepare leaflets. Distribution depends on who is to be invited. Here we will talk about the fund-raising con. The fliers should be available too at other cons. They should be sent out to high schools, clubs in the communities, science clubs, colleges in the territory (100-200 mile radius). These fliers should have nothing more than the name of the con, the date, the hotel and a contact person, with address or telephone, for pre-registration or more information. If the hotel is agreeable, a joint brochure could be published, with a tear-off pre-registration form for hotel and conference registration. This is advantageous for the hotel, as well as for your group. We suggest that registration fee be $5 in advance and $7 at the door. Maybe you will want a special rate for groups.

At the convention this committee will be responsible for at-the-door sales, and signing up of pre-paid attendees. Someone will need to be responsible for gate crashers. (Some con leaders do not feel this is necessary, use your own discretion). You will need such miscellany as clip-on name tags, bulletin board with 3x5 cards and pushpins for messages, receipt books, change. Someone will man the registration booth at all times. Cash should be removed from time to time. (No more than $25 should be accumulated.) The program should be posted in several places, and include good places to eat, rest room directions and first aid information.

HOSPITALITY:

This group will make hotel arrangements. (Be very careful and seek advice before signing a contract with a hotel. You might wind up owing them for much more than you expect. Seek legal advice here, as elsewhere.) Check with all committees as to what the needs will be. If there is a business group, this group will be instrumental in making the financial arrangements with the hotel. You will be looking for a hotel that offers a meeting room, a con suite, enough rooms for your projected number of conventioneers (60-100) and a huckster room. If other hotels are nearby, that is an added feature in case more than the 100 show up. We recommend that you seek a hotel that will offer you some services gratis. If you pick an off-season weekend and can book most of the rooms, a hotel should be anxious to provide some services. If the hotel offers some informal program (such as a recreation room, ice skating, or swimming pool) then some functions of the program committee might be reduced. Although many big cons prefer first class hotels, we recommend that for the first con, you pick a hotel that will not be prohibitive to your conventioneers: free parking, $10-15 per night, inexpensive eateries nearby, etc. Hotels offer services but you will pay for them. Select the hotel that best fits the needs for your club's con. During the con, the hospitality committee will be responsible for setting up the con suite. The con suite is the place to rendezvous, house the chairman and committee heads. It is the place to go if something is not going properly. It also is the location for the "bar". Some cons keep the bar free. "You paid your registration; it covers the bar". If you are into this as a fund raiser, then you would charge 5-10c a glass. Soda and coffee is all that is usually served. Take advantage of the less expensive forms of purchasing soda and coffee. *(Before serving alcoholic drinks check all laws and insurance coverage.)* If you charge, be sure to check the hotel policy, and any state registration. If you want to do away with the con suite, be sure that its functions are covered elsewhere in the hotel.

BUSINESS AND FINANCIAL:

This committee will be responsible for receiving funds and allocating them. There will be pre-con expenses that will need to be paid before funds come in. This committee will have to handle this problem. This committee will have to calculate how much to charge hucksters, and determine policy regarding the artists. It will be responsible for determining which is the least costly method of getting the job done. (Professionals who run cons to make money will find this all simplistic, but your intention is to enjoy the con and not go broke.)

All this sounds like a lot of work? It is! Your first year will be the hardest. Steve Dolan, who has just finished his first sci-fi relaxacon, SPRINGCON, said "It was a lot of hard work. There are many things we'll do differently next time. I lost some money on this con, but in a few years it should break-even. It was well worth it. Everyone seemed to have a good time." (Sci-fi cons are radically different from

Trek cons, of course. Your Trekkers will expect more entertainment, and less "lecturing". Science fiction cons are more social and discussion-orientated, as a rule.)

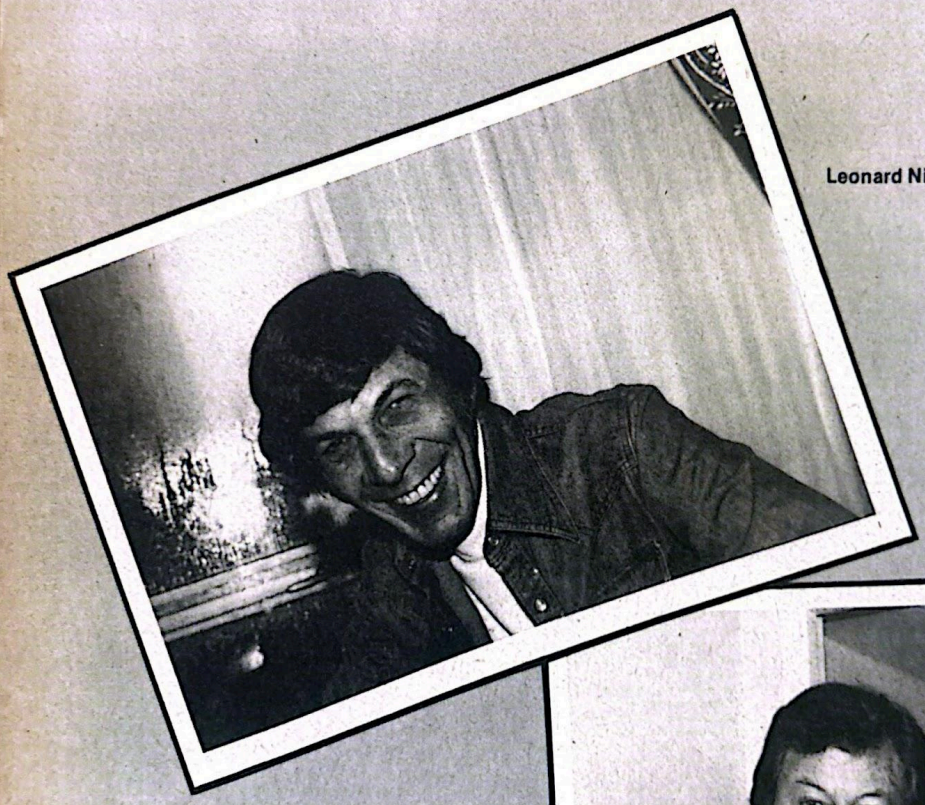
As work is done, it should be well documented: ask how was it done this time? How can it be done better in the future? Documentation is extremely important in club work. Your leaders of this con may forget what happened. Get it down on paper. This documentation should be collected by the chairman within two weeks after the con and it should be kept with the club's secretary.

With good documentation, your next convention will flow more smoothly. Future attendance will expand as your programs will encourage interest in the future cons. So, if you **keep it small, and don't plan to make money,** you could have a great time. Enjoy, and let us know how it went.

Members of the Klingon Diplomatic Con Security Force, NYST '76 Con. (Photo by Louise Stange)

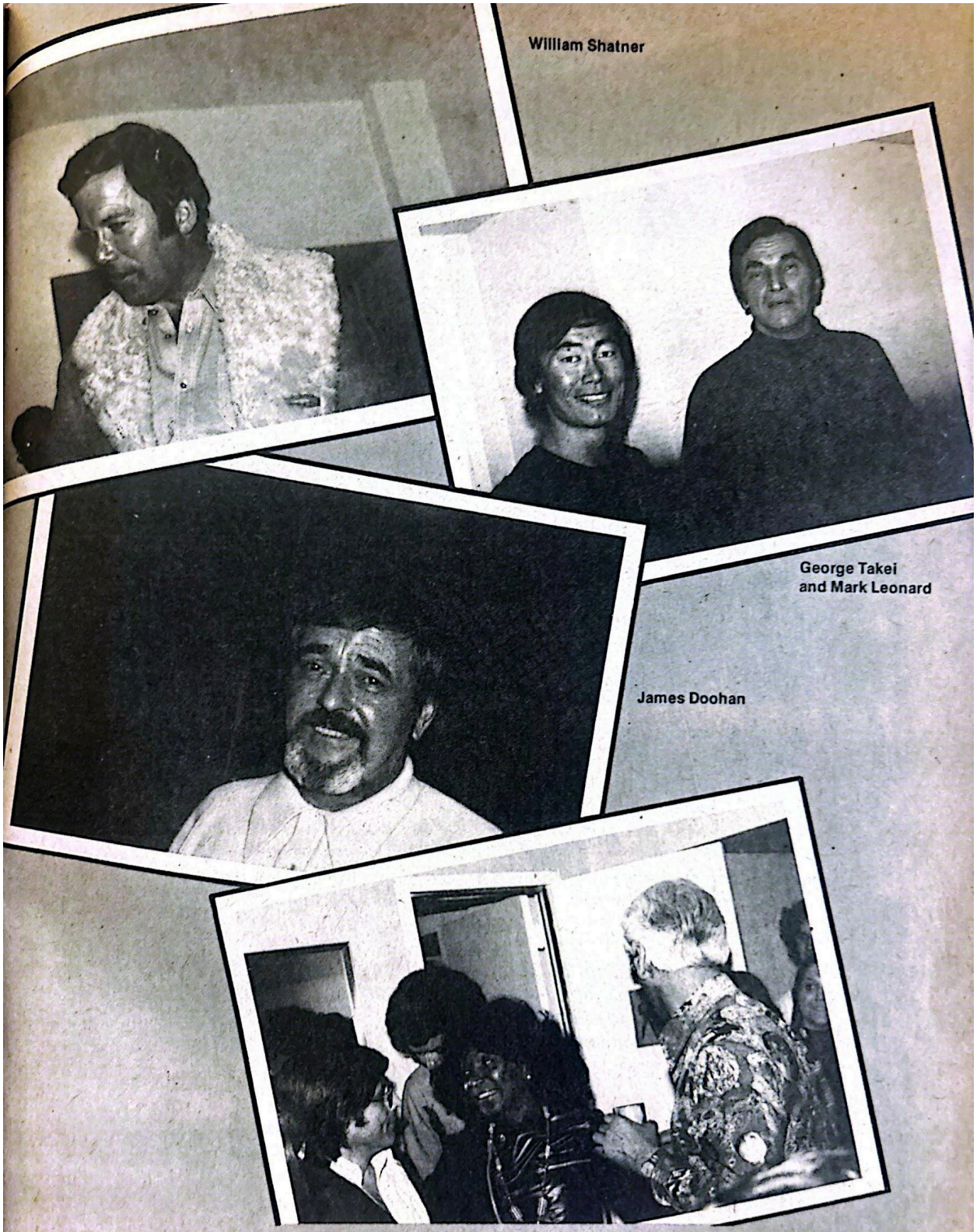
A CON PHOTO ALBUM

Photos by Louise Stange taken at the New York Star Trek 76 Con, January, 1976



Leonard Nimoy

DeForest Kelley

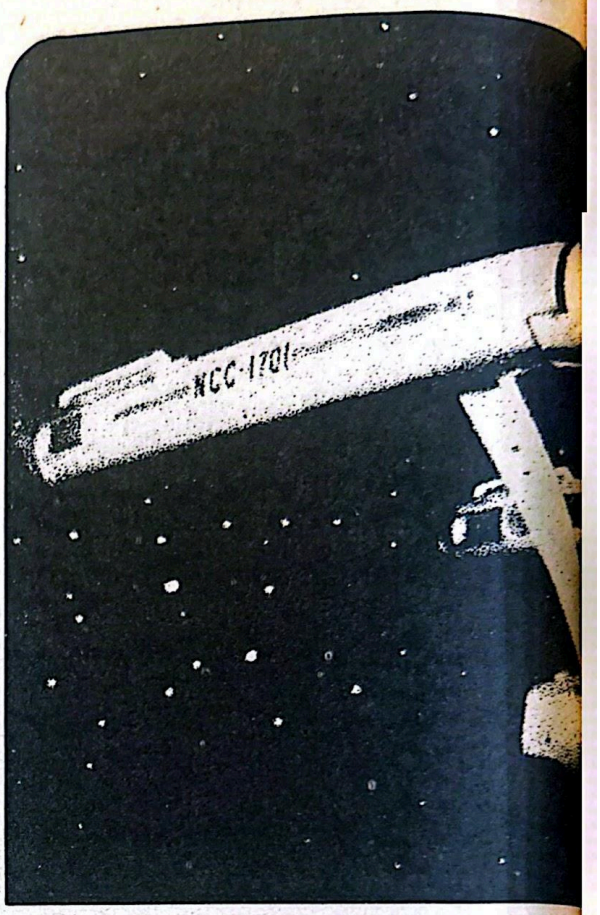


William Shatner

George Takei
and Mark Leonard

James Doohan

At the Nichelle Nichols Club Party, left to right: Harlan Ellison (the science fiction author), David Gerrold (behind Nichelle; the author of "The Trouble with Tribbles" and the book THE WORLD OF STAR TREK), Ms. Nichols, Jesco Von Puttkamer (of NASA; notice his man-on-the-moon shirt), Virginia Walker (President of the Nichelle Nichols Fan Club).



FAN CLUBS GUIDE

In our past three issues we listed not only the official and authorized fan clubs, but we also listed other clubs. We have found that a rule-of-thumb is that the smaller the club the more often its address changes. At this writing, the following are the up-to-date addresses of the official and authorized clubs of Star Trek stars.

As for the smaller clubs, we are presently doing a major survey of hundreds of these clubs and will share its results with you in a future issue. Meanwhile, you can obtain current lists of Trek organizations in A DIRECTORY OF ST ORGANIZATIONS, available for $1 from

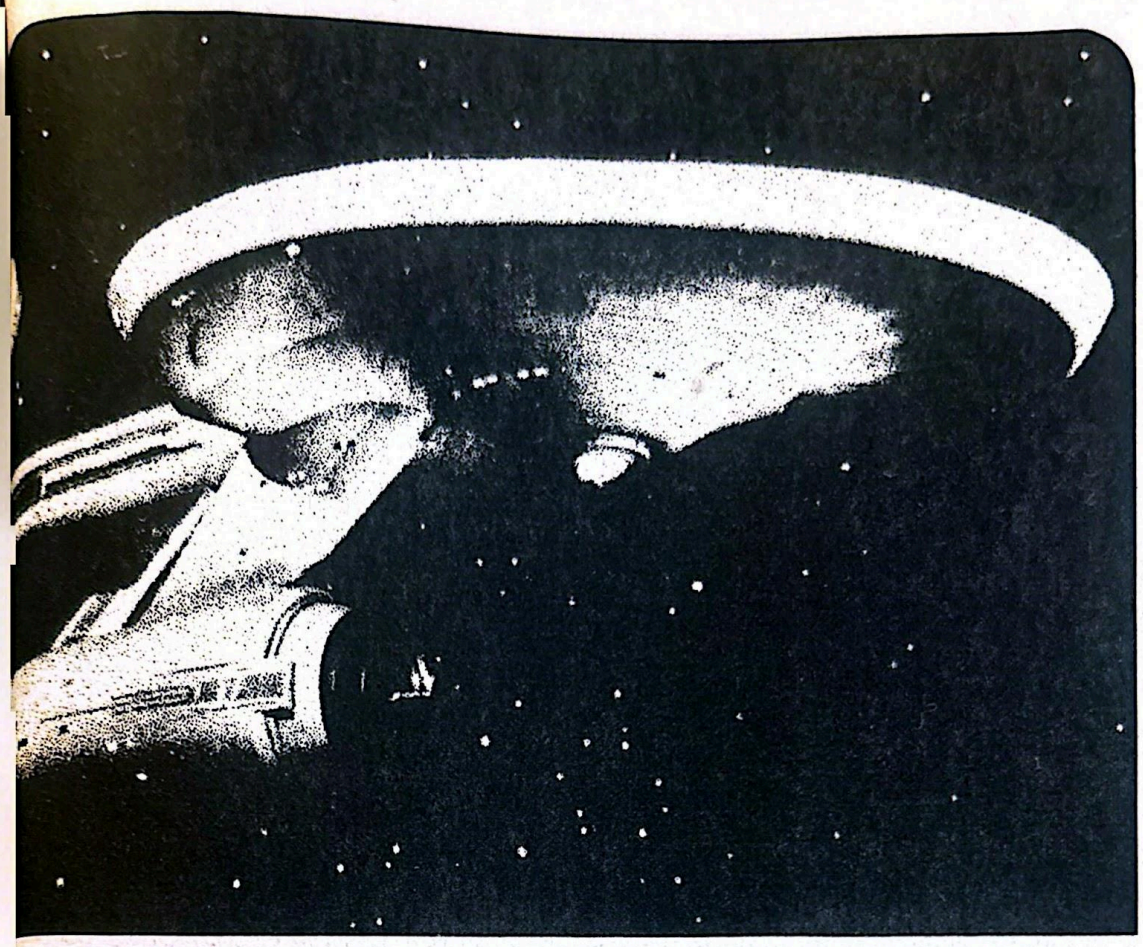
Star Trek Welcommittee
Allyson Whitfield
P.O. Box #206
New Rochelle, New York 10804

The Welcommittee is a central information center for Star Trek information. It is not a fan club. For information send a Self-Addressed-Stamped-Envelope to

Star Trek Welcommittee
Shirley S. Maiewski
481 Main Street
Hatfield, Mass. 01038

When writing to any of the following clubs, enclose a big, self-addressed-stamped-envelope. Remember your own zip code also when giving your address. Most clubs cannot afford the cost of answering if you don't help with the postage.

Also, be patient. Allow enough time for the clubs to read their mail and answer. Most of these clubs are run by volunteers in their spare time and are not full-time businesses.



The official and authorized fan clubs:

Leonard Nimoy Association of Fans
Louise Stange
4612 Denver Court
Englewood, OH 45322

Deforest Kelley Association of Fans
Karolyn Popovich
1000 South Bryant
Denver, CO 80219

George Takei National Fan Club
Mae Sanchez
443 South Maroposa, Apt. 2
Los Angeles, CA 90005

Mark Lenard International Fan Club
Sharon Emily
RR 2, Box 100
Washington, Indiana 47501

Mariette Hartley Fan Network
Rusty Hancock
1649 Longfellow Court
Rochester, MI 48063

United Friends of William Shatner
Maxine Lee Broadwater
3751 80th Street
Jackson Heights, New York 11372

James Doohan International Fan Club
Anna Hreha
1519 NW 204th Street
Seattle, WA 98177

Nichelle Nichols Fan Club
Virginia Walker
P.O. Drawer #350
Ayer, MA 01432

Walter Koenig Fan Club
Jack Townsend
Route #7, Box #295
Lenoir, NC 28645

Grace Lee Whitney Fan Club
Richard Arnold
P.O. Box 7796
Van Nuys, CA 91409

SHARI LEWIS:
Co-Author of "The

DW: What are you doing presently, Ms. Lewis?

Shari: My new television series THE SHARI SHOW (now in its second season, airing on the NBC owned and operated stations and syndicated by 20th Century Fox) is all about a TV station which is entirely run by puppets.

DW: Trekkers know the episode you and your husband wrote. And they know the famous puppeteer Shari Lewis. But, we found in a random survey that many did not connect the two.

Shari: We're one and the same.

DW: Have you ever been interviewed before about your co-authoring a Star Trek episode?

Shari: No, I've never been interviewed specifically about co-authoring a Star Trek script—however, of all the things that I have done, including a number of Command Performances in England and throughout the world, nothing causes as much as excitement as the fact that we authored a Star Trek script.

DW: Before we talked I did not realize that the co-author of the episode was you husband, Jeremy Tarcher.

Shari: Jeremy has been (for 20 years) my friend, co-author, producer of my TV shows, and my husband. We wrote the Star Trek story because we adored the series more than any series on the air, and stories just kept occurring to us.

DW: Trekkers asked me to get into a

The STAR TREK episode "The Lights of Zetar" was written by Shari Lewis and her husband Jeremy Tarcher. It was aired on January 31, 1969 and is a favorite episode of Don Wigal, who interviewed Ms. Lewis for STAR TREK FAN CLUBS MAGAZINE.

Lights of Zetar"

couple of specific points about the episode "Lights of Zetar." Did you envision that Romaine returned to Memory Alpha after she is set free of the Zetars? Did you intend to be a bit ambiguous here, maybe holding out hope that she and Scotty eventually get together again?

Shari: We were so happy to write and sell this particular story that we weren't thinking of turning it into a series, and extending it into the future.

DW: Is it stretching a point to see your influence in the story line as influenced by your knowledge of ventriloquism? I mean, the lights of Zetar cause the people they possess to speak in another voice.

Shari: We created the role of Romaine for me to play.

DW: Really? I know you have done many dramatic roles in both legitimate plays and musicals. What were some of those?

Shari: There was Funny Girl, Bye Bye Birdie, Damn Yankees, Mary Mary, and others.

DW: And you have appeared on TV in dramas, both series and movies for TV. So, you really could have (should have?) played the role of Romaine.

Shari: When they bought the story, it was very near the end of the series itself (I believe ours was the third from the last Star Trek to be filmed) and they were very concerned with "getting it done." They felt that having the author of the story on the set would inhibit the directors and producers ability to do last minute on-set changes.

DW: How about that question concerning your influence on the plot due to your being a ventriloquist? The people possessed by the lights of Zetar spoke in another voice.

Shari: I had not consciously thought of using my knowledge of ventriloquism when writing the story, but of course it is inevitable that what had come before has an influence on one's writing.

DW: Did you submit any other story lines to Paramount for Star Trek?

Shari: As a matter of fact, we wrote three story outlines for Star Trek, the first two were rejected for various reasons, and when we came in with the third, Freddy Freiberg decided to buy the second, which was "Lights of Zetar."

DW: Have you ever attended a Trekkers convention as a guest star?

Shari: While I was filming my NBC series in Chicago last year, my husband and daughter attended a Star Trek convention, however, I was filming and therefore could not attend. I don't think I have anything to contribute as a guest speaker.

DW: The fans might not agree; you have many fans who are Trekkers, I bet. How do we join the Shari Lewis Fan Club?

Shari: If anyone wanted to join my fan club, they could write to me at NBC, Burbank, California.

DW: I heard you say once that your biggest fan is your husband, Jeremy Tarcher. Since he co-authored "The Lights of Zetar" we should know more about him.

Shari: Jeremy is Los Angeles' leading book publisher. He produces a wide range of non-fiction, ranging from lay psychology, self-help and health, plant and gardening books, to celebrity created books.

DW: Which celebrities? Our readers are big fans of stars even outside Star Trek.

Shari: Jeremy has worked with Johnny Carson, Phyllis Diller, Dick Van Dyke, Dinah Shore, Harry Blackstone . . .

DW: No big names?

Shari: A recent typical title Jeremy published is *Sports Psyching* by Tom Tutko.

DW: That title reminds me of how Kirk could only win chess when playing Spock by "psyching" Spock in "Charlie X." Psychological games came in handy for Kirk also in "A Piece of the Action," as you know. It was kind of Kirk's hobby.

Shari: My own hobbies are biking and adventurous travel.

DW: You mean like to "boldly go where no man has gone before?"

Shari: Sort of, I guess. We—Jeremy and I—have been to the Galopagos Islands, down the Colorado River, and throughout the South Pacific.

DW: Thanks for spending so much time with us, Shari. We have probably added some Trekkers to your fan list, and some of your fans to Star Trek lovers. Thanks again.

Shari Lewis: "Of all the things that I have done . . . nothing causes as much as excitement as the fact that we authored a Star Trek script."

(Photo by Dick Biegert.)

TREXINDEX

An Interview with Roberta Rogow

Roberta Rogow surrounded with Fanzines, as usual.

In issue #1 of ALL ABOUT STAR TREK FAN CLUBS we mentioned that an enthusiastic Trekker named Roberta Rogow was compiling an index to Star Trek fanzines. Since we have received so many inquiries about this project, we thought we'd let Roberta answer all the questions herself.

Q: First of all, what, exactly, is Trexindex?
Rogow: It's an Index to Star Trek fanzines.
Q: What's an Index, and why Star Trek fanzines? How did you get involved in this project in the first place?
Rogow: There are so many of the straight Science Fiction type fanzines that it would take someone working full-time just to find them all. Star Trek fanzines have been around for only ten years, yet there are so many of them.

Up to about three years ago I was what they call a "passifan." I watched the show and that was it. I didn't even know Fandom existed. Then I started to go to the New York Star Trek Conventions, and that's where I picked up Star Trek fanzines first. And again, I read them and enjoyed them and didn't do much about it.

Then someone drew a cartoon of me and my daughter Miriam as we looked at a convention Costume Call. Those particular costumes weren't prize-winners or anything, but they had caught someone's fancy, and there we were. I wrote a letter-of-comment to that fanzine thanking them, and including some comments on some of the other stories in that fanzine. Well, the letter was printed, and I was very happy, and I wrote back and asked if that editor wanted some of my stories. At the same time, I picked up a flyer from another fanzine, which requested new material. So starting with a girl in Boston and a girl in Michigan, I suddenly found people who were willing to print my literary outpourings.

I always wanted to be a writer. Now I was one, and I started getting letters from other people involved in fan writing. It's a very nice feeling to step up to someone at a Star Trek Con and say, "I liked your story" and have them say back "I liked yours, too."

As I got deeper into fanzines, I came across snags. For instance, I read the second half of a story, and couldn't find the first part. Or, I would read a story in a series, and I'd want to read the others, but I couldn't find them. This drove me insane, because in a library, there are always Indexes to periodicals for help in finding just this sort of thing. An Index simply lists the contents of periodicals, either in a given field, or in a literary form. There are indexes for different disciplines—for art, for various sciences, for education, and for library literature—and there's even that big green thing your local librarian takes out

when you go to look for an article in a popular magazine. It's called The Readers' Guide to Periodical Literature. The point is, as a professional librarian, I was used to finding obscure material through indexes, but there was no Index for Star Trek fanzines at all, not even one written and published by the fans themselves.

So here you have this huge body of material, and there was no way of getting one article or story or artist or anything out of one particular fanzine. Either you know where everything is because you've been into it for years, or you are a beginner like me who buys everything in sight and hopes for the best. The trouble is, you get some nasty shocks that way. One young boy picked up everything he could find at a Star Trek Con and wound up with a self-proclaimed porn ish, filled with the most outrageous sex stories and graphic illustrations you ever saw! He had a hard time explaining it to his mother!

With Trexindex, a lot of the guesswork is taken out of fanzine selection. You can check on which authors wrote what, and where their stories are. The stories and articles are listed by author, title, and subject, so that you can find all the material about a favorite character, or stories based on a particular episode, or the text of a speech by Gene Roddenberry, or all the stories in a particular series.

I've also got a section that lists poetry by author and title, and an artists' section, that lists each artist and all the fanzines in which his or her work appears, and then a listing of each fanzine that I have indexed, with the art credits for each issue.

Q: That all sounds like quite a job. How did you do it?

Rogow: I had a lot of help, for one thing. I made up an Information Form, which I sent around to all the fanzine editors listed in the Welcommittee Directory, and a lot of them not only sent me back the forms, but gave me free issues as well. Then I picked up an associate, a student at Stony Brook College, SUNY, named David Lubkin. He was able to get a lot of fanzine collectors on Long Island to fill out Information forms and pass them back to me. I got in touch with fanzine collectors in the New Jersey area, and I sat in their living rooms, kitchens and basements scribbling madly on my index cards. I went to five Star Trek Cons and sat in the Dealers' Room with those same index cards instead of listening to the speakers or watching the films. A few fans heard about the project from other fans, and they indexed their collections and sent back the Information Forms.

Then I sorted everything out and filled ten file drawers with over 20,000 index cards. My husband, Murray, began to curse whenever he saw an index card. He got used to crawling over fanzines on his way to bed every night. My kids, Miriam and Louise, got tired of "Mommy's Book." But I kept at it, until I finally called a halt. I took a week off from my job at the library, sat down at the typewriter, and came up with 620 pages of listings plus, a 10,000-word introduction that tells all I know about fanzines.

Q: Is that it? Just the listings and the introduction?

Rogow: Not at all. I've also included a selection of art from noted fan artists, all of whom are listed in Trexindex, and a portrait gallery of fanzine editors. They're an interesting bunch of people, too. You see, fan writing is a hobby, and most of these people are into a lot of other things besides fan writing. A lot of the fan editors are students, in college or even in high school, and fanzine writing represents an area where they can try their wings as journalists. Then again, some of the editors are older people, like me, who find fan writing a perfect outlet for my creative urge.

Q: You write fanzine stories, too?

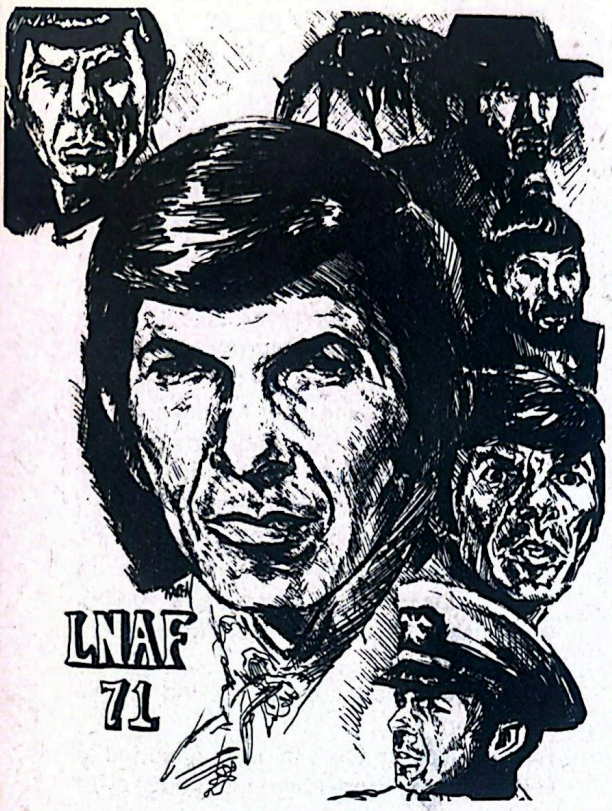
Rogow: I sure do. I've invented a character called "Dirty Nellie Gray" and I've made her the heroine of a whole series of stories. I've written a few song parodies that have been printed as well.

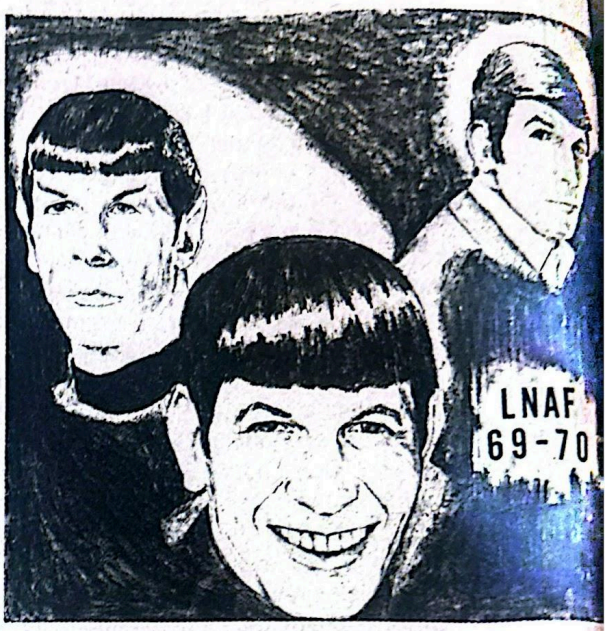
Q: Are they indexed?

Rogow: Yes, they are.

Q: What about the other fan writers? What do you know about them?

Rogow: I've met quite a few of them, especially since I started researching Trexindex. Fanzine writers are fanzine readers,





Annual Yearbook covers from the Leonard Nimoy Association of Fans. (1969-70; 1971; 1972; 1973). Two covers before 1969 are not available for photoreproduction; the covers since 1973 have been full cover photographs of Mr. Nimoy. Most recently the 1977 cover is the photograph of Leonard at age 2½, as in this magazine on the inside covers.

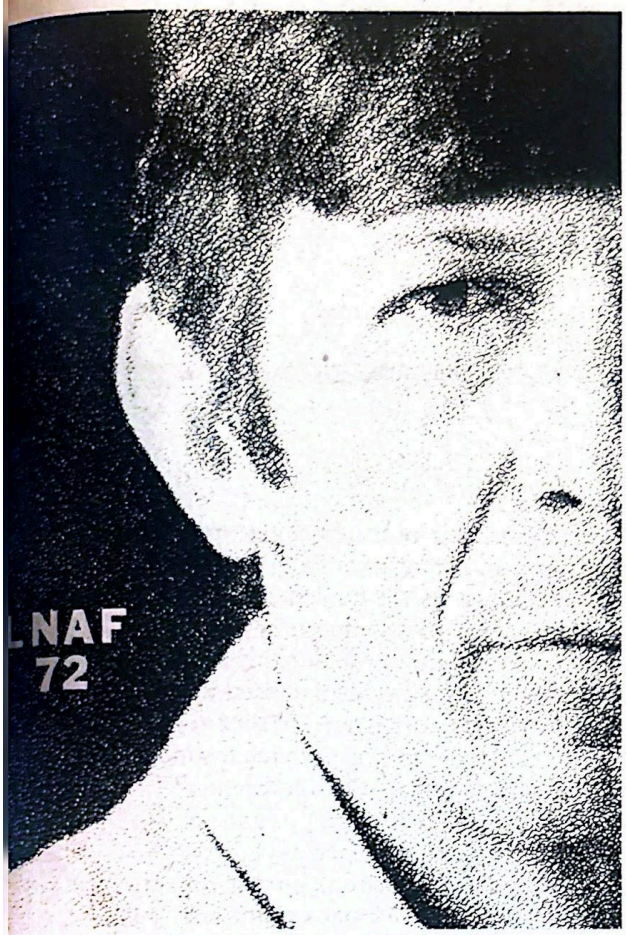
and vice versa. Some fan writers build up a backlog, and run it off on the mimeo or have it printed, and lo and behold, another fanzine is born. Fan writers read and comment on each others' work constantly. They come in all shapes and sizes, although most of them are women. A lot of them express their fantasies through fanzine writing. There are well-known fan writers whose style has grown and been refined until they "graduate" and "go pro," that is, they become professional writers.

One thing about fanzines is that they represent a form of personal journalism that is disappearing, because professional publishing is a very expensive proposition. The editor of a magazine on the public market depends on someone else to find the money to publish it. He's not his own boss. That's not so with a fanzine; the editor is the publisher and very often the writer and the artist too.

Some people have worried about Trexindex making fanzines too popular. It's like off-Broadway in the '50's and early '60's. Then it was a place where young actors could get their experience and playwrights could experiment because there wasn't too much money involved. Now an off-Broadway production sometimes costs as much to produce as a fullscale Broadway show, and off-off-Broadway has taken over as the place for experimental theater. I think of fanzines as being like off-off-Broadway: a place where a writer can experiment and refine his or her skills, with almost instant feedback available through the letter columns and fanzine reviews.

Q: Suppose someone buys Trexindex and finds a lot of stories they want to read. Where can they find them?

Rogow: That's a problem, I agree. Fanzines



go out of print very fast, and I have included several out of print 'zines in Trexindex. However, I have a Library of Fanzines at the Star Fleet Outpost (291 Franklin Avenue, Nutley, N.J.) Subscribers pay a yearly fee, which is used to buy fanzines for the Library. This entitles them to borrow two fanzines for a period of two weeks. Non-members may use the Library for research and browsing. A group in California (Memory Alpha in North Highlands, Calif.) also has a Library and Bibliographic Centre. In addition, they are reprinting some of the better fanzine stories of the last ten years in collections called "Best of..."

Q: Where can we get Trexindex?

Rogow: Trexindex is at selected book stores, Star Trek-type stores, at Star Trek Conventions, and through Ron Barlow, Federation Trading Post, 210 E. 53 St., New York, N.Y. 10022.

I've received a lot of mail since the first issue of ALL ABOUT STAR TREK FAN CLUBS. I haven't gotten around to answering it all.

If someone has a fanzine that has not been listed in Trexindex, they can be listed in Trexindex Supplement, which will be published every six months as an update for continuing 'zines, a back-track to older ones that I may have missed, and a way of keeping up with the new 'zines which are popping up like mushrooms all over the place. Just send a copy of the 'zine and ask for an Information Form—Roberta Rogow, Box 124, Fair Lawn, N.J. 07410.

Q: Thanks, Roberta. We think Trexindex will be a big help to all the new fans in selecting and locating fanzines, and as for the old fans, it might settle some arguments and answer a few questions. □

REVIEWS:

"The City on the Edge of Tomorrow" and STAR TREK CONCORDANCE

by Florence McNally

In the past few months, enthusiastic fans of Star Trek have been treated to several books which are custom made to fit our taste. Unfortunately, all do not live up to expectations; most, however, do.

Two which deserve some special attention are reviewed here. Another will be reviewed in STAR TREK FAN CLUBS MAGAZINE in the next issue. That one is Susan Sackett's LETTERS TO STAR TREK.

(Editor's note: Virginia Walker has reviewed Ms. Sackett's excellent book and we wished to include the author's feed-back to the review when we present it to you. However, at that time Susan was in England with Gene Roddenberry, and we must wait for her return before interviewing her concerning Virginia's review. So, it will certainly be well worth the wait and hope you agree. Meanwhile, be sure to read LETTERS TO STAR TREK.)

First on our list of books to recommend is a collection of six plays entitled, SIX SCIENCE FICTION PLAYS, edited by Roger Elwood. In the first half of the book is the complete and original manuscript of the Trek episode "The City on The Edge of Forever," written by Harlan Ellison.

The Hugo award winning episode of the same name, the one that we are familiar with from television, is totally different than Harlan Ellison's idea. Its plot and relationships are fascinating and complex. After you read this story you will agree this book is an intriguing study of the familiar characters of Star Trek and their interpersonal relationships.

Next we have the new and revised STAR TREK CONCORDANCE by Bjo Trimble. Trimble's Concordance is perhaps the most complete book of Star Trek information available. No matter how well versed you are in the field, the Concordance will be your source of great pleasure and entertainment.

The Concordance includes a time line of all episodes including the animated ones. With this chronology you can always find out the Stardate of a show. Some of the art is by Ms. Trimble and all is original fan art—the type you see in your local fanzines.

The major portion of the Concordance is dedicated to summaries of the episodes. Given are the cast, airdate, stardate, and perhaps the most complete summaries presently available. (Certainly better than our own capsule comments offered in the first issue of STAR TREK FAN CLUBS MAGAZINE.) These summaries not only include the three seasons of the series, but are also of the animated versions as well.

Concluding the Concordance is an impressive glossary of terms from "A-and-a officer" to "Zorkahn the Tyrant." (Do these test your memory? Well, this glossary will be the source of many more tests and recalls.) You'll find hundreds of terms in the Concordance. Each with a complete definition.

Editor's note: *In the introduction to the Concordance Mrs. Trimble comments that the book "should be a field day for nit-pickers!" We here at this mag certainly know how Trekkers can nitpick, and Mrs. Trimble is certainly right. But, even if you discover that "OA" is listed incorrectly on the final page of the book, and even if you find a dozen other small errors, this book is an absolute must for every Trekker. Monday morning quarter-backing is so easy, especially for those not playing the game. Mrs. Trimble has played the game, and played it beautifully. A better reference book on Star Trek may not appear for years.*

We especially greatly appreciate the discipline it took throughout the Concordance to adhere to the Trek universe as created by Gene Roddenberry, and not by imaginative fans (love 'em) who have added to (and sometimes taken from) the actual show itself.

Those who know Bjo, know that she is a professional graphics designer, and they might wonder about the book in this respect. After I read the above review to Bjo for comment, she stressed that she did not design the book. In fact, many, many pieces of fan art (collected at much expense and trouble) were not used in the book. Those of you lucky enough to own the original edition of the Concordance can imagine the kind of design Bjo herself could have given to the book. But, we now have a basic reference tool and companion.

By the way, Trekkers who find real errors in STAR TREK CONCORDANCE, can send their corrections to Mrs. Bjo Trimble, P.O. Box 23127, Los Angeles, California, 90023. No answers will be sent unless you include a self-addressed, stamped-envelope. Mrs. Trimble receives a lot of mail so don't expect a reply right away. Also, it helps to be constructive, positive and brief.

Finally, thanks to Bjo for being so dedicated and sharing. We hope to share more of her insights with you soon in STAR TREK FAN CLUBS MAGAZINE. □

Harlan Ellison at the New York Hilton during the New York Star Trek Star Trek 76 Con, January, 1976. (Photo by Louise Stange)

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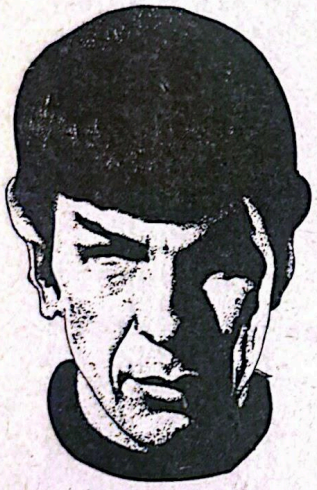
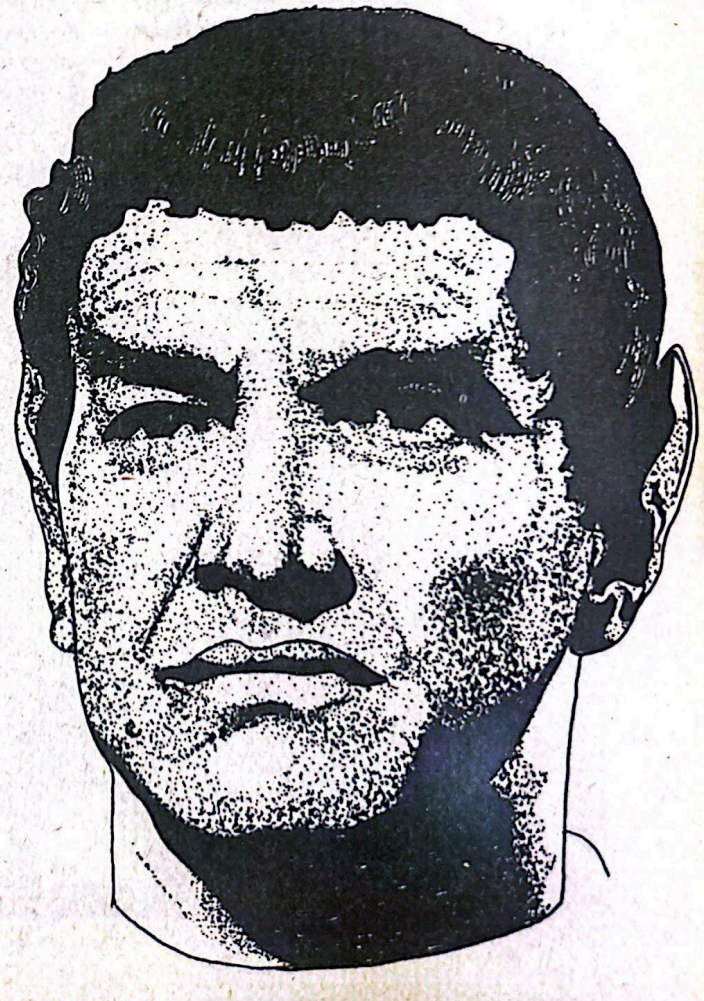
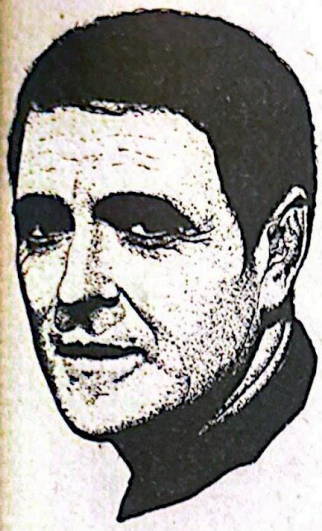
FAN ART BY TIM COURTNEY FROM **STAR TREK CONCORDANCE**



Spock in plak-tow



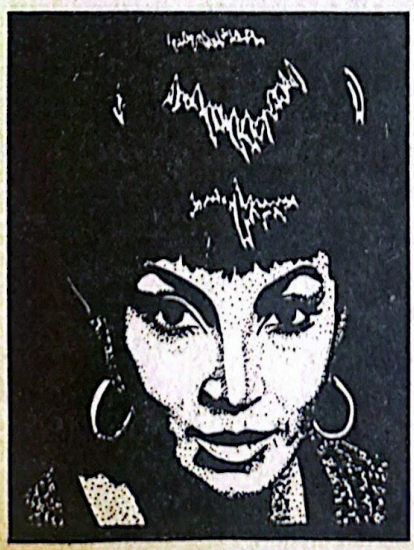
Sarek



Scotty

McCoy

Uhura



Spock-2

STAR TREK BEST SELLERS

Without attempting a complete survey of popular Trek literature, we can supply at least the following figures gathered from publishers and reliable sources. As of early 1977:

THE MAKING OF STAR TREK (19 printings) . . . 1,025,000

THE WORLD OF STAR TREK (9 printings) 525,000

THE BLUEPRINTS (6 printings) 350,000

THE TECHNICAL MANUAL (3 printings) 450,000

Two books which appeared during the Christmas season of 1976 showed the following sales during that season:

THE STAR TREK CONCORDANCE MANUAL . . . 175,000

THE STAR TREK PUZZLE MANUAL 100,000

The Great Sci-Fi Films

REVIEWING THE REVIEWS part 3

by Don Wigal

As in our past two issues, we feature excerpts from reviews of classic Sf films. These are contemporary comments from the film's original reviewers. Often they are prophetic, sometimes embarrassingly off-target.

But, we should remember, they did not have the advantage of history as we do.

We have picked three films for this installment: The Day of the Triffids, The Day The Earth Stood Still, and Destination Moon.

THE DAY OF THE TRIFFIDS

The story jumps back and forth in a disconnected way between these two groups of people (the leading characters in London and on the Cornish coast) as they elude the hungry plants (The Triffids). The technical effects are well done, and director George Sekely succeeds in frightening his good cast and us often enough; but the picture carries little conviction, and the plot becomes rather silly. One thing about a science-fiction movie: you must actually believe all this is happening.

Philip T. Hartung
Commonweal

...a plodding science fiction mess called "The Day of the Triffids." It boasts on its playbills that it was a year in the making. It seems a year long in running time.

...The only thing logical in this crawling bore is the means used to destroy the creatures.

Herald Tribune
May 11, 1963

...a vegetarian's version of "The Birds." Although riddled with script inconsistencies and irregularities, the Allied Artists release is a more-than-adequate film of its genre and should make a healthy showing in the exploitation-saturation sphere, for which it was designed.

Steve Sekely's otherwise able direction has a bothersome flaw in the contradictory manner in which the triffids seem to approach and assault their victims....

The drama tends to lurch here and

"Destination Moon" 1950.

Michael Rennie and Patricia Neal in "The Day The Earth Stood Still", 1951.

there, but on the whole Spencer Reeves has done a trim and tidy job of editing.

Variety
May 1, 1963

(The Triffids are) crawling, extra-terrestrial, giant, man-killing plants that make ominous noises like dripping faucets. The scientist who figures out a way to deal with Triffids (they dissolve in sea water) says more than he knows when he hollers to his wife: "Stay behind me. There's no sense in getting killed by a plant."
And those blind people—well, they just stay blind. Win a few, lose a few.

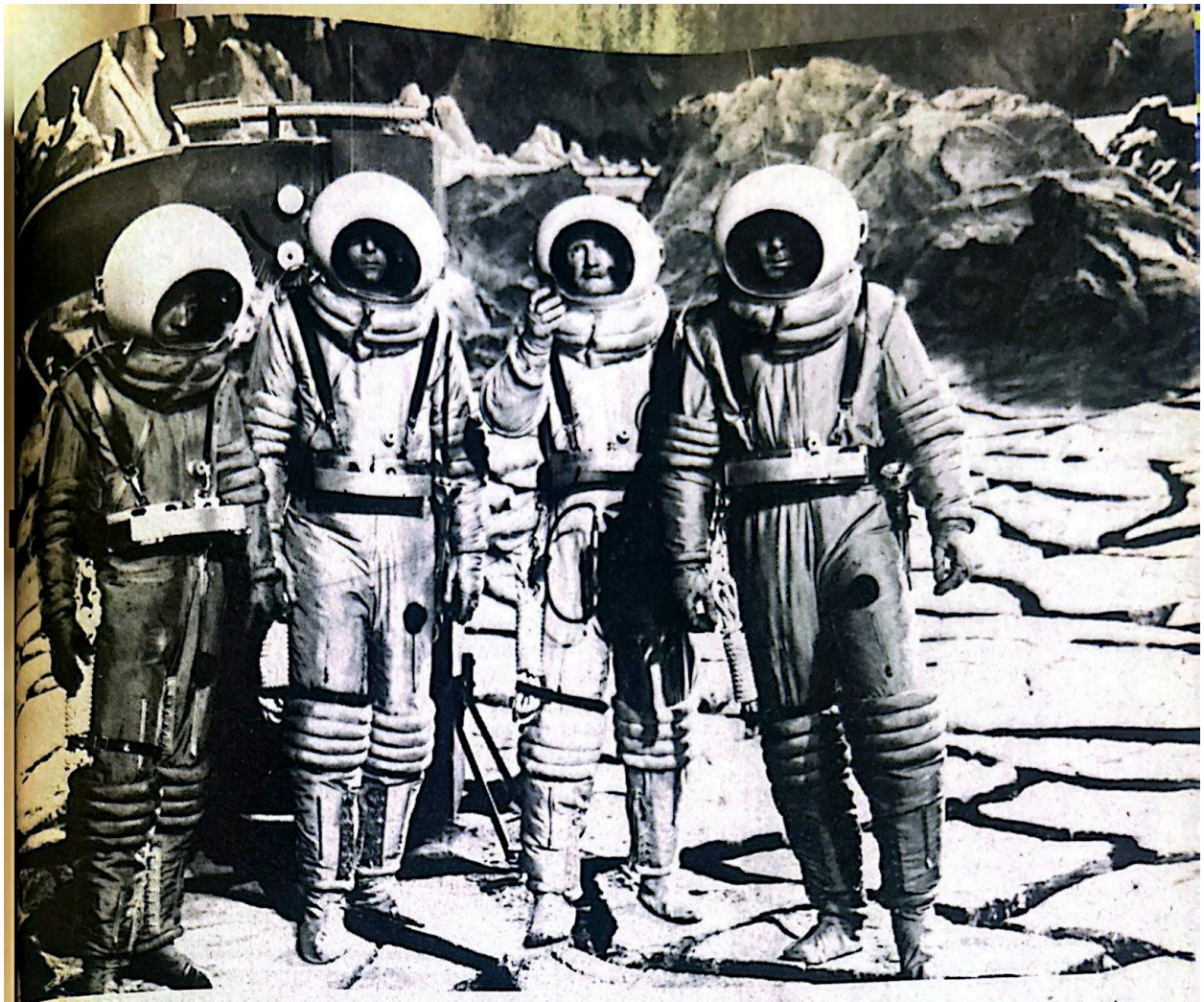
Newsweek
May 13, 1963

DESTINATION MOON

For a piece of science fiction, it has a surprising amount of respect for scientific fact. What the movie mainly lacks is enough respect for fiction.
...the excursion is ideally suited to the wizardry of the movie camera.

Time
November, 1950

...far and away the most exciting fantasy-adventure story since the Frenchman George Melies' "Trip to the Moon" flickered across the screen more than fifty years ago. This is no hopped-up Buck Rogers' flight of fantasy. The rocket-flight across 240,000 miles of atmosphere, stratosphere and outer space to the long-dead volcanic wastes of the moon is, say scientists, today a drawing-board dream, tomorrow a reality. "Destination Moon" pictures such a journey with thrilling and authentic detail, and makes of it and unforgettable dramatic experience.
...Since scientists agree that such a trip as "Destination Moon" pictures is within the realm of possibility, this film is probably the nearest thing you can experience of its kind



—short of the actual trip. It's worth taking.

Cue
November, 1950

The moon landing and limited exploration are singularly unexciting, but suspense picks up again when the scientists learn the ship is too heavy to break away from the moon's gravity pull for the flight back to earth. How they go about lightening the load, down to the final ounce needed to make the return trip, adds punch to the conclusion.
Stars of "Moon" are technicians, and the array of devices should delight the gadgeteer.

Variety
June 6, 1950

...as wild a motion picture concoction as one might expect to see in a series of lunar gyrations. It is still one of the most engaging and amusing bits of screen illusion on hand at the moment. There is little stressing of the Buck Rogers comic strip musing, fortunately, but there is greater pictorial excitement and humor in the production.
...There are no fights between Earthmen and Martians, but there are no end of rocket explosions, odd landings on a dead satellite which has one sixth of the gravity of this world, and lively conversation between the men who shore off into the stratosphere with plenty of atomic energy and have a whale of a time getting back to earth.
...all the characters hew to the screwball outline of an improbable, but utterly captivating scientific fairy tale.
...should be seen by those who care for movie tricks and atomic voodoo.

New York Herald Tribune
June, 1950

Believing that the nation which controls the Moon will also control the world, four U.S. patriots prepare to take off in a 150-foot rocket ship based in the Mojave Desert.... (The movie is) the most authentic attempt so far to picture a lunar exploration. Photographed mostly on a huge Hollywood stage, the movie met its chief obstacle in the form of important scientific visitors who poked around the painted craters just to get an idea of what a trip to the moon might really be like.

Life
June, 1950

THE DAY THE EARTH STOOD STILL
Composed of a flying saucer, a messenger from outer space, a huge robot who can destroy anything with a ray, and a lot of famous radio announcers getting excited in an atmosphere of journalistic realism, this latest atomic daydream runs true to the recent form of interplanetary shockers. With extraordinary events substituted for character development, this is the sort of film that moves briskly across the screen in the manner of a Western, which its type is beginning to supplant in modern public popularity. It is fun to watch, too, whether one derives terror or humor from the weird flight of astronomical fancy.
(The film) does its job without the

artificial aid of phrases like "automatic superheterodyne inertia solidifier." It is sometimes corny, but never as corny as that in a good staple product of the atomic thriller school.

Otis L. Guernsey, Jr.
New York Herald Tribune
September 16, 1951

The plots of these so-called science fiction movies strike me as being monotonously similar but here is a summary of this one for anyone prudent enough to have missed the others....
Rennie, Miss Neal, Sam Jaffe and Hugh Marlowe proceed through their roles in a serious mien, never a trace of a smile at the extravagant nonsense they are engaged to speak. You cannot ask much more of an actor in this kind of picture.

Cook
New York World
September 19, 1951

(Throughout the following review the critic refers to the film as "The Day the World Stood Still." We have corrected the title. The critic is author of "Behind the Flying Saucers.")

As self-appointed mediator between the Pentagonians (a trigger-happy set of the Planet Earth) and the Saucerians (supposedly snoopers from another planet), I am naturally given VIP treatment whenever Hollywood turns to the science fiction field for entertainment. So far I haven't caught a failure. Some of them like "Destination Moon" and "When Worlds Collide," were excellent in a frightening sort of way. But it remained for 20th Century-Fox to take this thing off the level of terror-for-terror's sake, what might better be called "science fiction", and move it up to where intelligence could deal with the problem....
The picture is called "The Day the Earth Stood Still." There is a slight exaggeration here but not much. It stands still not for a day, but for 30 minutes....this is the most dramatic sequence I have ever seen on a screen....
The plot is credited to a story by Harry Bates. It was made into a practically flawless script by Edmund North. It couldn't have been better done if I were its technical director.

...The saucer designed for "The Day the Earth Stood Still" follows the generally accepted descriptions of these space ships. The disk measuring 350 feet is said to have cost $100,000 to build.
...(The people who worked on the film) deserve no end of praise for reaching into the heavens and bringing down the most uplifting and most believable of Saucerian sagas. I hope Klaatu comes back soon, this time in person, as they say in show business.

Frank Scully
"Scully's Scrapbook"
October 3, 1951

"The Day the Earth Stood Still" leads the pack (of science fiction films) by several light years. It's intelligent, entertaining instead of terrifying, and believable every foot of the way....
From all I know about this controversial subject of flying saucers and space visitors, this movie is fiction with the hot breath of fact breathing down its neck.

Frank Scully
Herald Tribune
October, 1951

STARDATE: TONIGHT

The following excerpt is from a dialogue between Johnny Carson and Ed McMahon on The Tonight Show (NBC) of last January 18, 1977.

Johnny Carson: Can you imagine the shows that didn't make it (the new TV season)?
Ed McMahon: Oh, it's impossible for us to imagine that.
Carson: Well, you don't have to imagine, I'm going to tell you some of them...
McMahon: I was hoping you would.
Carson: ...that did not get the go-ahead. You will not see (these) for various reasons.

* * * * *

Carson: ...another show that didn't make it (was) an extremely low budget science fiction series, STARDRECK; it hurdles you forward to the year 1978. The lead scientist is Doctor Schlock. His ears are normal, but his head is pointy.

CONTINUED FROM PAGE 7

"YOU ARE IMPERFECT. I AM NOMAD."

I just scaned your first issue. It is imperfect. Episode summaries poorly written. I will not scan your magazine again. I am,

Nomad
Roykirk, Kansas

Dear Nomad,

Yes, we are imperfect. The first issue was full of errors and the summaries of episodes were embarrassingly poor. They were the result of tape recording informal conversations with enthusiastic Trekkers who had never published before. Most readers realized we had a difficult beginning but have improved a great deal since. (By the way, Nomad, there are two letters "n" in the word scanned. But, please don't destroy yourself for being so imperfect.)

—chirp—

VIVA NIMOY

Leonard Nimoy friends outside of New York City may not be aware that last February he was one of the signers of a statement which appeared in a nearly full page ad of *The New York Times*. The ad was sponsored by the Au Revoir Campaign Committee (Suite 3100, 575 Lexington Avenue, New York City, 10022). The subject was the position which France had taken on several vital issues, and a call to boycott French products, such as wines, perfumes, clothing and cheeses, as well as vacations in the beautiful country. The Committee listed among their concerns the facts that France "refused to let America's airlift refuel in France, in 1973, even though guaranteed by treaty." Also, France "reneged on the sale to Israel, of aircraft and vessels that had been bought and paid for." Also, France "embargoed all French arms to the Middle East, but sold 100 Mirages to Libya, military hardware to Lebanon, and promised military assistance to Egypt, Saudi Arabia, Qatar and the United Arab Emirates." Also, France "gave status to the PLO terrorists." Also, France "rejected her friends, and voted on the side of 'petro-power' in the U.N." And finally, most recently, France "freed Abu Daaud, whose PLO murdered America's ambassador in Sudan."

It is comforting to know that someone so synonymous with Trekdom as Mr. Nimoy, is concerned about such vital issues. Here is another proof that Trekkers are not unrealistic, or living in "another world." We can be (should be?) involved in making the here-and-now more peaceful, applying the brotherhood we learn from Star Trek to everyday life.

Mr. Nimoy in his Henry Higgins make-up for "My Fair Lady" with fan club president Louise Stange. Melody Top Theatre, Milwaukee, Wisconsin, July, 1976.

Peace,
A French-American Trekker

Bon Ami,

We could not agree more. Nimoy certainly was in good company. Other signers included Paddy Chayefsky, Herschel Bernardi, Jack Carter, Norm Crosby, Totie Fields, Buddy Hackett, Abby Lane, Steve Lawrence & Eydie Gorme, Jan Murray, Joan Rivers, David Steinberg, Jan Sterling, and Jerry Stiller & Anne Meara.

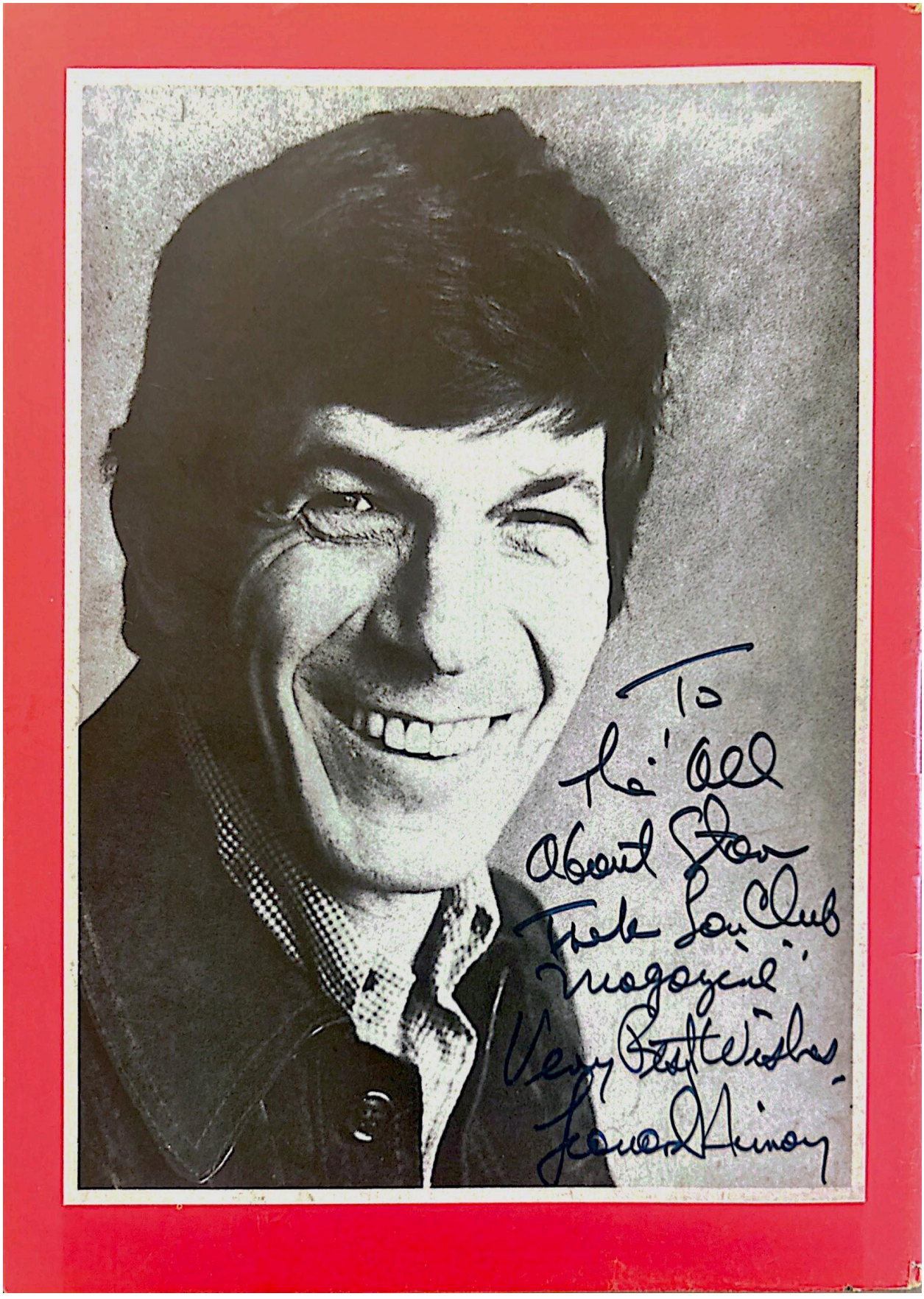
—chirp—

WHAT'S A NICE TREKKER LIKE YOU DOING IN AN EXECUTIVE SUITE?

Did a few of those faces look familiar when you saw the CBS television network show "Executive Suite"? They should have. They were in Star Trek years ago. The stars and co-stars which we noticed were the following:

	Character in "Executive Suite"	Character in Star Trek
Sharon Acker	Helen Walling	Odona in "The Mark of Gideon"
Byron Morrow	Pearce Newberry	Adm. Komack in "Amok Time" and Adm. Westervliet in "For the World is Hollow and I Have Touched the Sky"
Madlyn Rhue	Hilary Madison	Marla McGivers in "Space Seed"
Percy Rodrigues	Malcolm Gibson	Commodore Stone in "Court-martial"
William Smithers	Anderson Galt	Mericus in "Bread and Circuses"

I want to be "Spock"!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